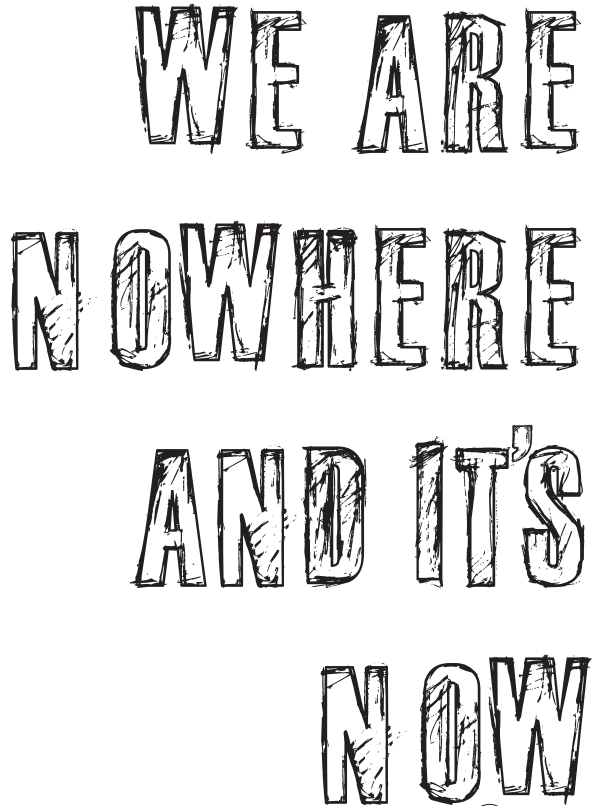
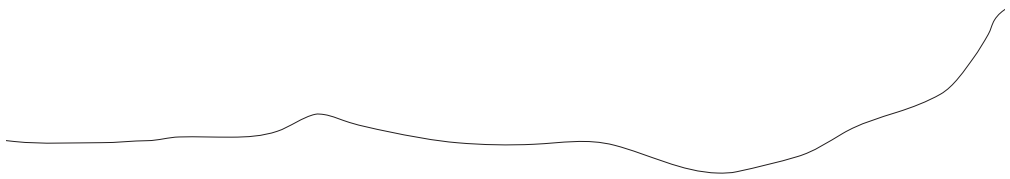


WE ARE
NOWHERE
AND IT'S
NOW





BACHELOR

OF VISUAL

ARTS AND

DESIGN GRAD
SHOW

PROFESSOR MARGOT HILLEL OAM



This exhibition, the graduating exhibition for the Bachelor of Visual Arts and Design students, is the culmination of their degree. As such, it also marks a point of transition as the students move forward into their professional lives.

Our notions of what constitutes art have changed over time, often influenced by new technologies. Young artists are the ones likely to challenge us, to move us on to another way of thinking about art. In issuing this challenge, they may also very well be inviting us to view the world in new ways. Although the importance of art in our culture is not always easy to quantify, it has an important role in commenting on culture, on society, on politics and on humanity itself. This may mean that art is not always easy, as it asks us to question and does not always provide the answers. Many of the young artists whose thought-provoking work is part of this show are asking these big questions.

Art is a means of expression, but what is being expressed? It is a means of communication, but what is being communicated? An artwork may, of course, say different things to different people. An object, a landscape, a person, is refracted for us through the artist's vision and, in this way, becomes something very different from the original, allowing us to make of it what we will. Each of us is likely to take something slightly

different from the works on display here and isn't that one of the exciting things about art?

The students, as part of their professional practice units, have worked collaboratively to produce this wonderful show, which displays individuality, creativity, hard work and high quality. I want to thank them all for giving us this unique opportunity to share their artistic endeavours. My thanks must also go to the art staff who have supported the students on their journey through the degree. Their importance as professional role models has been a significant part of the education of the students.

The Faculty of Arts and Sciences is proud of these students and, on behalf of the Faculty, I want to congratulate them all on this fine exhibition. I look forward to hearing more of their progress in their chosen fields and wish them well for their future.

PROFESSOR MARGOT HILLEL OAM
ACTING DEAN, FACULTY OF ARTS AND SCIENCES

MR ROGER HILLMAN



The Bachelor of Visual Arts and Design is a key course of study in the offerings of the School of Arts and Sciences: we are proud of the course and of its high quality graduates. This degree has developed in strength and scope under the expert guidance of its previous coordinators, Dr Craig Harrison and Dr Ross Moore, and it now continues to grow and flourish under the excellent guidance of Dr Catherine Bell.

These and all other teachers in the course are experts in aspects of art practice and theory who come to the University to share their expertise with the students. This is a key aspect of the course: all the lecturers are not only experts in different aspects of the visual arts; they are all practitioners of their art who are well versed in contemporary arts practice. This instruction by teacher/practitioners provides high quality tuition for the students and incredible energy and stimulation that inspires and fuels their work.

Rogerio Duarte, the Brazilian artist, has said that an exhibition "should be about opening doors..."¹ It is certainly true of the graduate exhibition, an exhibition as a rite of passage celebrating the 'coming of age' of the student-no-longer. More than this, I hope that it will open new doors that will lead our graduates to new experiences, discoveries and creative works, whether in professional practice, other employment, further

as-yet-unimagined direction in their life journey.

Duarte goes on to say that an exhibition should be more than just about opening doors, it should "make people think."² Throughout their course of study, these graduates have always been encouraged to think, to reflect long and deeply on their art. Now it is our turn, and I for one am truly looking forward to spending time thinking long and hard about the ideas and insights that these artists have willingly shared in this exhibition. Perhaps a door will open, or even better, a mind...

MR ROGER HILLMAN
ACTING HEAD OF SCHOOL
SCHOOL OF ARTS AND SCIENCES (VIC)

1 The Age Newspaper p.17. 19/10/2009

2 Ibid.

DR CATHERINE BELL



This has been an exciting year for the third-year BVAD students with many of them entering their work in national competitions and exhibiting in contemporary galleries as part of their Professional Practice subject.

The students participated this year in the National Youth Self-Portrait Prize at the National Gallery, Cancer Council Art Awards, exhibiting their work in the *Sound and Silence* show at the Frankston Arts Centre and Norma Bull Portrait Prize at the Victorian Artists Society. Getting their artwork out of the studios and into

a public forum is an integral part of their transition from art student to arts practitioner.

It has been such a thrill to see the students' work holding its own when hung alongside established practitioners. The public accolades have translated into awards and I would like to acknowledge the achievements of Matthew Tsourdalakis, who won the Frankston Arts Centre artist developmental award for his short film, Sunil Kumar Maharjan was awarded a Highly Commended in the Film category in the Cancer Council Art Awards and both his and Nicola Leslie's work was displayed in the Arts Award exhibition opening in Melbourne and the show is currently touring to Victorian regional galleries. Sunil also received a Highly Commended for the portrait he submitted to the Norma Bull Portrait Prize.

These opportunities give students a forum to express their individual artistic voices, and the University's commitment to social justice also ensures students contribute their time and talents to community engagement initiatives as part of their Volunteer Experience.

In the mid-semester break I had the privilege of working with an extraordinary group of third-year students on a pilot project that involved facilitating community art workshops with our neighbours at Atherton Gardens. The group of Sudanese women and children in the nearby housing commission apartments participated in a variety of 2D activities that were implemented and coordinated by the third-year BVAD students. These workshops were also opened up to students in the Clemente programme allowing them to create artworks in the ACU studios. The results of our mobile art workshops at the Atherton Gardens community centre and art studio painting programme were shown in an exhibition that was hosted by ACU called *Preserving Optimism*.

The experience of organising and curating exhibitions such as the *Preserving Optimism* show, prepares the students for the graduate show at the end of the year where they are required to organise and manage installation of the artworks, prepare a business plan, sit and promote the exhibition. This year the students have excelled themselves by securing sponsorship, designing a website and catalogue, screen-printing individual catalogue presentation covers and producing a documentary of student experience to accompany and complement the catalogue.

The graduate show is the culmination of three years' hard work and is a triumphant and joyous occasion for the ACU community, the students' families, friends and teachers to applaud their

WE ARE
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AND IT'S
NOW

creative talents. I wish them well with their future artistic endeavours and hope that the degree has challenged them, built their skills and experience as artists ready to forge the next phase of their careers.

Finally, I would like to thank the lecturers in the BVAD degree, especially our dedicated team of sessional staff who give this degree a breadth of experience and expertise. It is the sessional lecturers who make this degree dynamic because they are all successful and active practitioners and they channel their commitment to their own art practices into their teaching.

I would also like to extend my gratitude to the artists and industry professionals who volunteered their time to talk to the Professional Practice class, facilitate internships and act as ongoing mentors to ACU students. This year's Professional Practice speakers included: Industrial designer Mark Richardson at Lobb & Frith Design Studios, The Victorian Artists Society Treasurer/Studio Artist /Teacher Julian Bruere, Arts Project Gallery Manager Sim Luttin, Caravan Studios sculptor Angela MacDougall, City of Melbourne Program Manager and arts funding panel member Meg Simondson, Frankston Arts Centre Visual and New Media Arts Officer Dr Elaine Miles, Linden Centre for Contemporary Art Program Director Jan Duffy and portrait painter Yvette Coppersmith (Youngest finalist in the 2008 & 2009 Archibald Prize).

DR CATHERINE BELL
BVAD COURSE COORDINATOR

DR ROSS MOORE



In 2007 the Bachelor of Visual Art and Design was substantially redesigned to respond to important new trends in the professional fields of art and design. In particular we seized the opportunity to reflect the way in which emerging technologies and inter-media are dramatically transforming traditional ways of producing and disseminating visual culture as well as redefining career pathways. The demand of design and creative visual industries is now that graduates are multi-skilled and able to move across a wide range of media platforms with skill and flexibility and I believe our new course will equip our graduates well to compete in

what is a competitive but always exciting field.

The first year of the degree has core units of art and design history and theory. These are focused on developing research skills and frameworks so that students will be able to conduct their increasingly specialized research interests as the course progress. They are also invited to chose three of the following four sequences: 2d Studies; 3d/4d studies; graphic design and media. These three are then pursued into the second year with increasingly emphasis on technical skill acquisition and creative sophistication. The art and design history and history units also flow into this year but with increasing regard for individual research projects reflecting the student's emerging areas of specializations.

In the third year, the emphasis has been shifted, almost

exclusively, to self-directed studies. This means the individual focus can be on advanced video or film production, 3d computer animation, sculpture, web page design, painting, photography, installation, drawing , print-making together with their various combinations.

Apart from the qualities of the BVAD itself, a real strength of the course is the campus experience. Not only are we excellently placed to take full advantage of our location in the midst of inner Melbourne's creative gallery and design sector but we are also of a sufficiently intimate scale to be able to foster a uniquely friendly and supportive environment. This not only enriches the study experience but also forges friendships and collaborative projects that carry the students into the important first years of their professional lives.

Upon completion of the BVAD we also offer an Honours degree enabling post-graduates to extend their professional practice and interests. It also acts as a launching pad for Masters and PhD qualifications both nationally and internationally.

The ACU is deeply committed to supporting the BVAD as an integral component of its broad commitment to dynamic and socially committed undergraduate study. While the sciences and education often claim the lion's share of attention, a world without a new generation of enthusiastic artists and designers would be not only unimaginable but a less entrancing place. It is a pleasure to be able to applaud this year's graduating BVAD students and to wish them every success and fortune in what I am sure will be illustrious futures.

DR ROSS MOORE
ART THEORY AND STUDIO LECTURER

MR JOHN HILLEL



Although video and audio have been around for along time, until relatively recently it was prohibitively expensive to use those mediums with any degree of professionalism in terms of sound or image quality. With the development of digital technology the situation has changed dramatically. It is now possible to produce high quality images and sound and to manipulate these on a computer in ways that, even five years ago, would only have been possible in high-end production houses.

As the quality of available technology has improved and moved from the professional to the all-user domain, it has also become far more user-friendly. This has meant that video and audio technologies are rapidly becoming commonplace for visual arts practitioners both as stand-alone mediums for artistic expressions as video art and audio installations, or as an adjunct to work in traditional media. Consequently, BVAD students are encouraged to use the extensive facilities available at ACU St. Patrick's Campus to expand their range of applied artistic mediums.

Four units have been made available to BVAD students from the Bachelor of Arts media major courses to enable visual art students to develop skills in video and audio production. These include one introductory unit in Audio and Video production that gives students the basic skills in using audio and video equipment and provides an early opportunity for self-expression

through realising those skills in production work. A specialised unit in video production enables students to extend the basic learning from the introductory unit to include skills such as scriptwriting, the use of different types of microphone for video production and the process and practice of studio production utilising the University's three-camera TV studio.

It is in this specialised unit that BVAD students are given the opportunity to apply their skills through a video-art project that, along with productions from media students, can be screened at a public event at the end of the course and published on the Net and/or exhibited at film/art festivals or exhibitions. Two units in animation that explore 2D and 3D animation techniques are also available.

The media course, originally offered only as a major within the BA program, has now been expanded to offer a specialist degree in Media Communication to commence in 2010. This, together with the entry of BVAD students into the media units has meant that their focus and philosophy have necessarily been broadened. However, the underlying philosophy of all the ACU media courses is to understand both the production of meaning and its communication; arguably, something BVAD students are constantly exploring in all their work.

MR JOHN HILLEL
MEDIA LECTURER

BVAD STAFF

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Penelope Trotter

ART AND SPIRIT

Michael Needham

DRAWING AND PAINTING

Dr Craig Harrison
Prudence Flint
Ann Holt

GRAPHIC DESIGN

Elvis Richardson
Anna Zagala

MEDIA PRODUCTION, FILM/VIDEO AND AUDIO PRODUCTION, ANIMATION

John Hillel
Michael Lawton
Gilbert Moase



SCULPTURE

Dr Stephen Garrett

Dr Catherine Bell

Michael Needham

THIRD YEAR SELF-DIRECTED STUDIO

Dr Ross Moore

Dr Catherine Bell

PHOTOMEDIA, VIDEO AND PERFORMANCE ART

Dr Catherine Bell

Dr Anne Wilson

PROFESSIONAL PRACTICE AND INTERNSHIP

Dr Catherine Bell

TECHNICIANS

Christine Small

Al Noveloso

WE ARE NOWHERE AND IT'S NOW

Throughout the Bachelor of Visual Arts and Design, students have forged a journey across institutional contemporary art practices. It is a journey that does not cease. The artist continues to make reconciliation between their internal topography and the current environment they inhabit. Their artworks form a series of questions and answers to rationalise the momentum of their journey. But where exactly is it that we are: "We are nowhere!" The notion of a defined place is only ever pronounced by our own relationship to place. The journey continues indefinitely for the artist, but the defining dark hands of time say 'it is now!' and so here we are.

In Nigel Warburton's book 'The Art Question', it is stated that:

Philosophers of art have traditionally set out on a quest to discover the grail of the essence of art. Some have even believed that if you can't find a defining feature, then you can't talk meaningfully about 'art' at all. 'Art', they thought, was the same as any term we use; if you can't define it, you don't really know what it means.¹

Whilst being at The Australian Catholic University, students

have questioned their own constructs of what the grail of art is. The ability to define it forms the body of their works. The exhibition by the graduating class of 2009 embodies a broad spectrum of media, each chosen for their acute ability to help reinforce the textural language the artist uses to articulate their ideas. Sometimes their struggle is without resolution; sometimes the resolution comes with the engagement of the viewer. In contemporary art practices the artist's work aims to invoke a continuum of dialogue. But now is the time to present.

Time is a form of measurement in the progress of existence. It is a resource in the contemporary context, which never appears to be adequate. And yet, it is the very measurement that punctuates our journey. This sense of being nowhere stems from the understanding that life's questions continue to be unanswerable. The artist wrestles with providing possible solutions. Somehow their vindication can only commence with the engagement of the viewer. The place is denoted by the space created when engagement with the artwork transpires. The time is now, to define our place.

The dark hands of time are imposed as needles on a compass, as "We are nowhere, it is now!".

WRITTEN BY: ALOJZ BABIC
BACHELOR OF ARTS STUDENT

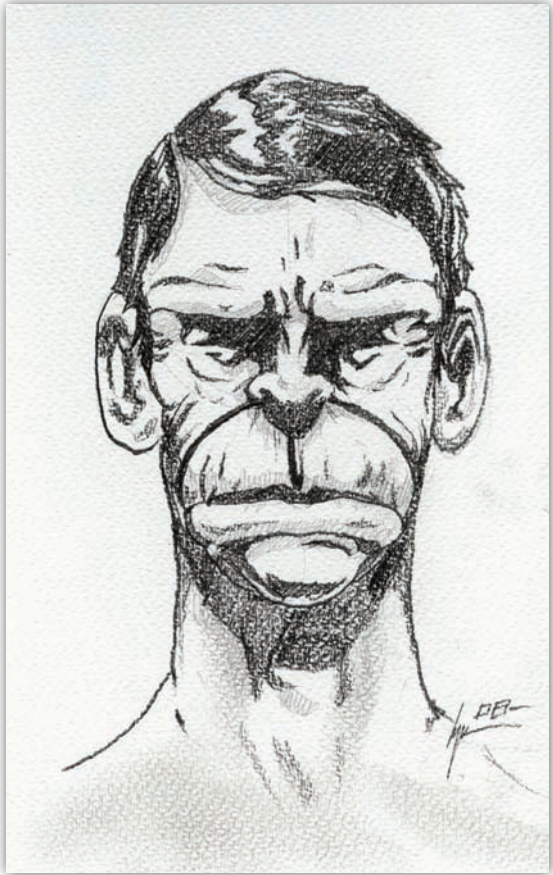
DAMIEN ARENA

My work often involves drawing usually in a cartoon or comic style.

Recently I have been interested in animals and studies of wildlife. I have completed some works combining drawing and animal studies, as well as a group of video work that studies the relationship I have with my pet miniature poodle.

Creating art that I find pleasing is the basic aim of my practice and experimenting between video and drawing has helped me do so.







BUFFY BARBER

In a world where everything is about moving forward into the future, forward with technology, I like to make time for what are techniques now considered superseded. I would much prefer to watch a photo being developed in my own darkroom, smudge charcoal on paper or carve my own sculpture by hand, than let a computer do it for me. There's something about washing your hands and standing back knowing you've just put your heart and soul into that piece.



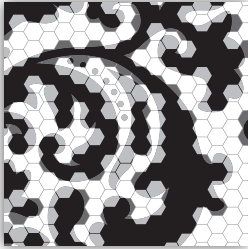


ALEXANDRA CALTHORPE

My work is very much object-based. I like to design works that can be tactile objects, forms that can be used just as much as they can be set aside as design objects.

Under the scope of the hexagon, I have utilised the geometric shape applying it to many different materials, shapes and functions, varying from two-dimensional to three-dimensional forms.

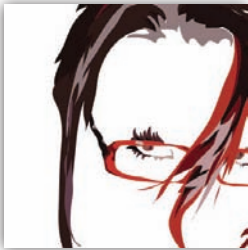
The majority of my work starts as a digital screen-based work that I then develop further and apply to an object/three-dimensional form.





TAMARA CASPERSZ

I have always been interested in drawing, large-scale and controversial works. Although not to everyone's liking, my road signs are my favorite artwork to date. I have always wanted to get a reaction from people, and I like to push the boundaries to see how far I can go. All of my work is based on pushing the limit.





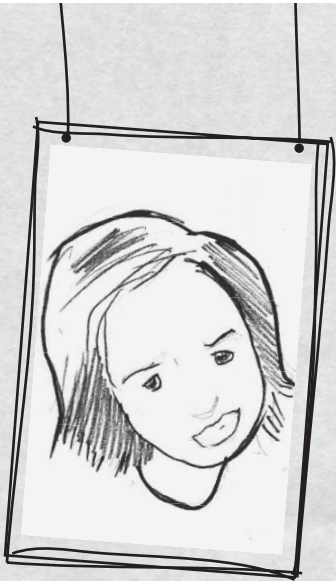
MARIEGOLD FRAGO

A thematic concern that I always tend to grapple with is innocence vs experience. I'm mostly intrigued by how these two entities have tension and friction. You might even call it a love/hate relationship.

My main medium is drawing; however since studying this BVAD course I have forced myself out of my comfort zone to develop works in different mediums.

I have tackled film, animation, graphic design, installation, photography, textiles and performance.





KASS HALL

"the scars you see"

This particular work asks the viewer to look at the physical scars of living with cancer and begs the question- what scars don't you see?

For the first time in a 20 year battle, Kass Hall artistically reflects on her journey and the issues, apparent and hidden, associated with seeking self definition outside of this killer disease.





SHIRLEY INNES

My visual arts practice during the course of this semester has carried me through an intense introspective/retrospective period, wherein I have compressed a large body of work revolving around melancholic themes into a deceptively minimalist artwork about trauma and containment.





JENNY KAN

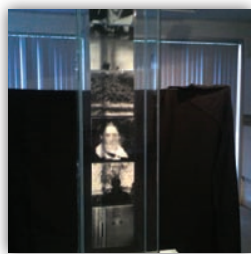
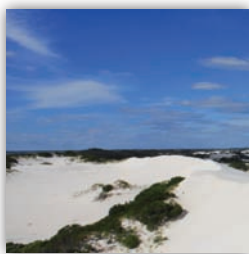
Sculpture has been the prominent outcome of my work. The intricate details are imperative in its connection to viewers. Although labour intensive, it places me in a meditative state of mind. This piece explores the idea of transcultural identity. The transition and the feeling of inbetweenness in shifting cultures; the sense of dislocation of what to call home.



CAROLYN LAMBERT

My work currently explores the ideas of land and regulation, and the influence this regulation has on our interaction with our urban and non-urban environments. I have a sculptural approach to my practice (mostly through installation) that uses glass, found objects, wood, plants, photography and film.



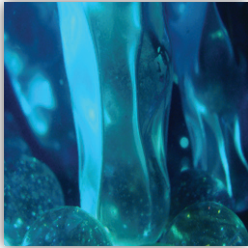




NICOLA LESLIE

Only 4% of the ocean floor has been explored to date. My curiosity and imagination drives my thematic exploration of the unknown.

Inspired by jellyfish and other marine species, I have created a series of alien, underwater, sculptural creatures, photographs and drawings. These artworks ultimately merge elements of natural history and fantasy.





SUNIL MAHARJAN

My installation is based on a childhood experience of witnessing a family member's death at the hands of a witch doctor's ritualised treatment. The witch doctor is an integral part of Nepalese culture and has been able to prosper in villages where the community is conservative, illiterate and superstitious.



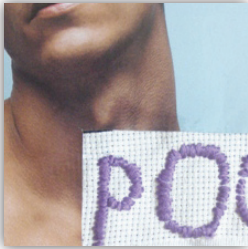


GLENN MANSON

Craft, media, gay imagery and country
life come together in this piece.

By destroying the image with stitched
fabric and presenting it out of their
original context, I ask the viewer is
it craft? risque? mass media?

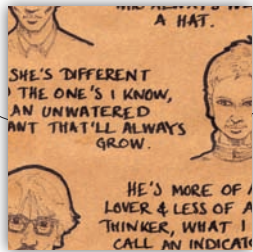
The answer is up to you.





LIAM MILNER

All my work is a product of the people in my life and how they affect what I make and who I am. My current work is actually about the fact they do influence my art, and me and how they influence. Video has become my most prominent medium.

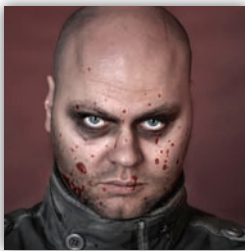




GAVIN NARDI

I am working to place a narrative within my photographs that is designed to lead the viewer through the story placed within the image.

I experiment with hidden meaning in the form of allegory, to place meaning outside the visual surface and to load the photograph with a language beyond what is seen by the viewer. The photograph's communicate ideas without simply adding imagery, which lead to a photographic collage.



LAURA PADALINI

I aspire to find a way to express the mysterious complexity of what it is to be female. I began to compulsively draw circles which to me represent cells, the make up of all life, chains indicative of umbilical cords and plugs that to me are symbolic of placentas. I represent these drawings by creating a life size accumulation of all the drawings put together in
3d.







ANDREW SIEKER

My art varies between airbrush and
freehand painting, illustration
and recently sculpture. My style
is surreal/psychedelic with sci-fi
influences.



BENITA SULLIVAN

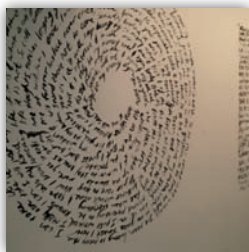
'It's better to be there, better to run towards...forget the goal and run blindly'...The rambling, chattering, pressing and layered mind has been the focus of my work for the last three years.

I've explored patterns of thought, the clutter and the intensity. Text, the word, has been my key source and continually relayed vision.





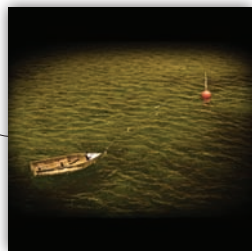
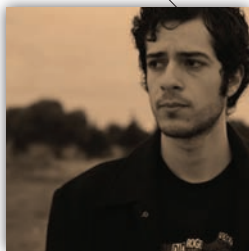
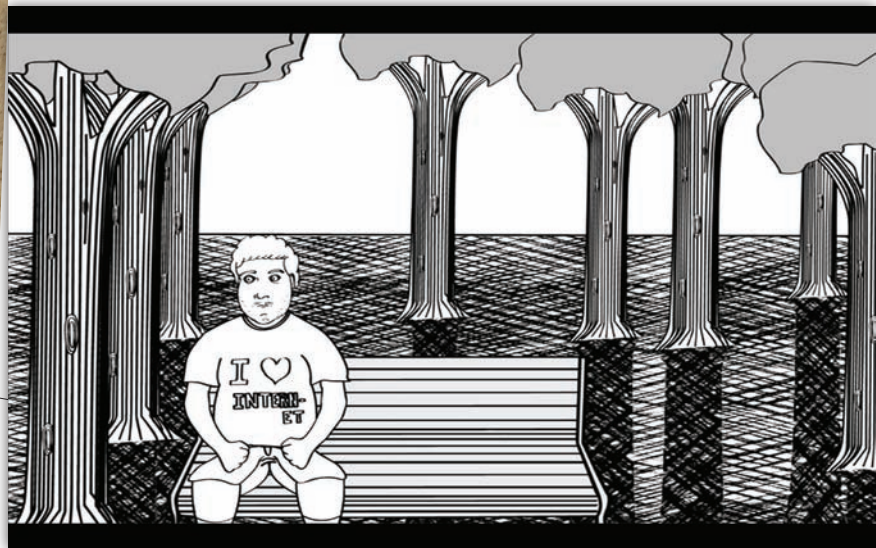
DONT SAY TOO
MUCH...
DONT SAY TOO
LITTLE.





MATT TSOURDALAKIS

My name is Matt. I am just a normal
guy. I make stuff. Some of that stuff
is good. But some of it is not so
good. But... It is all a good learning
experience. If I continue to live I
plan on making stuff and learning
about it. Fin.



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Mariegold Frago		Andrew Sieker
Alexandra Calthorpe	SPONSORSHIP	Nicola Leslie
	Sunil Maharjan	Jenny Kan
STAFF PHOTOGRAPHS	Buffy Barber	Shirley Innes
Buffy Barber	Carolyn Lambert	Sunil Maharjan
		Alexandra Calthorpe
CATALOGUE ESSAY	CURATORS	Mariegold Frago
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	Dr Catherine Bell	Liam Milner
CATALOGUE EDITORS	Laura Padalini	Damien Arena
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Liz Calthorpe		
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	Jenny Kan (print/burning)	
WEBSITE DESIGN	Alexandra Calthorpe (design/print)	
Shirley Innes		
Liam Milner	SELF DIRECTED STUDIES	
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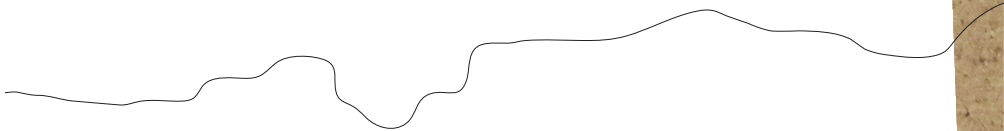
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AUSTRALIAN CATHOLIC UNIVERSITY



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AND IT'S

NOW



DAMIEN ARENA WE ARE NOWHERE AND ITS
NOW BUFFY BARBER WE ARE NOWHERE AND
ITS NOW ALEXANDRA GALTHORPE WE ARE
NOWHERE AND ITS NOW TAMARA CASPERSZ WE
ARE NOWHERE AND ITS NOW MARIEGOLD FRAGO
WE ARE NOWHERE AND ITS NOW KASS HALL WE
ARE NOWHERE AND ITS NOW SHIRLEY INNES
WE ARE NOWHERE AND ITS NOW JENNY KAN
CAROLYN LAMBERT WE ARE NOWHERE AND ITS
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NOWHERE AND ITS NOW MATT TSOURDALAKIS

