





# STRANGE CARGO

*Exhibition Catalogue 2011*



School of Arts and Sciences  
Australian Catholic University  
Bachelor of Visual Arts and Design

26 Brunswick Street  
Fitzroy Victoria 3065  
<http://www.acu.edu.au/>

Australian Catholic *Bachelor of Visual Arts*  
**UNIVERSITY · AND DESIGN**



AN  
ECLECTIC COLLECTION  
OF GRADUATES' ARTWORK

# "Strange Cargo"

SATURDAY      FRIDAY      GALLERY HOURS  
NOVEMBER 5 - NOVEMBER 11      11AM - 4PM

at *ACU Gallery* 28 BRUNSWICK ST FITZROY

## ***Strange Cargo; the strangest of cargo...***

The 2011 Bachelor of Visual Arts and Design 3rd year class is the largest cohort of students to exhibit in the end-of-year exhibition. Introducing the 24 graduating students;

Holly Best, Tahlia Bowden, Sean Breasley, Fiona Cassar, Alicia Centofanti, Elizabeth Charlesworth, Glen Dunstan, Peter Eglezos, Judith Egli, Cara Gallina, Lisbeth Grosmann, Eleanor Hose, Keegan Hunt, Audrey Lee, Tara McIvor, Kirsty Molesworth, Daniel Moulds, Karen Muntz, Charlotte Pridding, Piers Redmond, Ashleigh Riley, Meegan Triance, Liz Waghorn and Amy Williams.

In the subject Self-Directed Studies 2, the BVAD 3rd year students were asked to select two words that embody their individual artistic practice or processes. Through this eclectic collection of words, we found commonalities that resulted in collaborative exchanges between students and the opportunities to show our works-in-progress in collective exhibitions.

This list of words was the catalyst for discussing and evaluating our diverse practices. We will let these words, along side our exhibition, speak for us...

Time, Experience  
Magazine, Publication  
Digital, Illustration  
Recycling, Reconstruction  
Obsession-Manipulation, Changing Structure  
Advertising, Little Girls  
Sculpture, Advertising  
Obsession, Repression  
Collage, Distortion  
Voyeurism, Identity  
Interactive, Character Design  
Haunting, Fleeting

Dream, Slicing  
Advertising, Pop  
Urbanisation, Photography  
Forgery, Magic  
Anatomy, Intrusion  
Symmetrical, Colourful  
Nightmarish, Uncanny  
Pop, Illustration  
Relationships, Animation  
Pain, Control  
Escape, Insanity  
Time, Experience

# HOLLY BEST

*Be*

*Materials: Mixed Media*

**Welcome, come in, leave past behind,**

**Try and take future out of your mind.**

We think and ponder, our options we weigh;

Go so many places, yet here we stay.

Past we remember and future foresee,

We forget that now is the place to be.

Time is forever, far and near.

So be in the moment, it's already here.





# TAHLIA BOWDEN

*Thinly Cut: Organised chaos*

*Materials: Paper (A5), Photography, Collage*

**Thinly Cut is a zine, which combines my two interests; fashion and the everyday.**

I have created a series of these zines, each is unique and quirky in its own way. With no direct plan, I just go about creating them, putting together imagery & text that capture my eye, as well as incorporating my own photographs into the pages.



# SEAN BREASLEY

*Life, death, whatever*

*Materials: Paper, Ink, Wood*

**The work explores themes of nature and rebirth.** Ultimately, I want the viewer to interpret this work and come up with their own meaning. I believe that the work should speak for itself.



# FIONA CASSAR

## *Renewed*

*Materials: Cardboard, Plastic, Leather, Twine, Timber,  
Wool wadding, Wire*

**I like to make and construct forms using recycled materials by inventing new functions for these objects.** I give new life to discarded and forgotten items, many of which I have sourced from op shops and markets. These unique treasures influence my direction, materials and processes, needed to create my work. I want my work to remind the viewer that almost all materials and items can have a second life.



# ALICIA CENTOFANTI

## *Stencils*

*Materials: Recycled paper, Scalpel*

**Paper is a vulnerable material that is often victim to careless rips, dog ears and coffee stains.** Whilst journeying from its packaging to the recycling bin, it is battered and undervalued.

Through intricate structural weakening and by being pushed to its absolute limits, the paper takes on a new form whilst being on the edge of collapse.





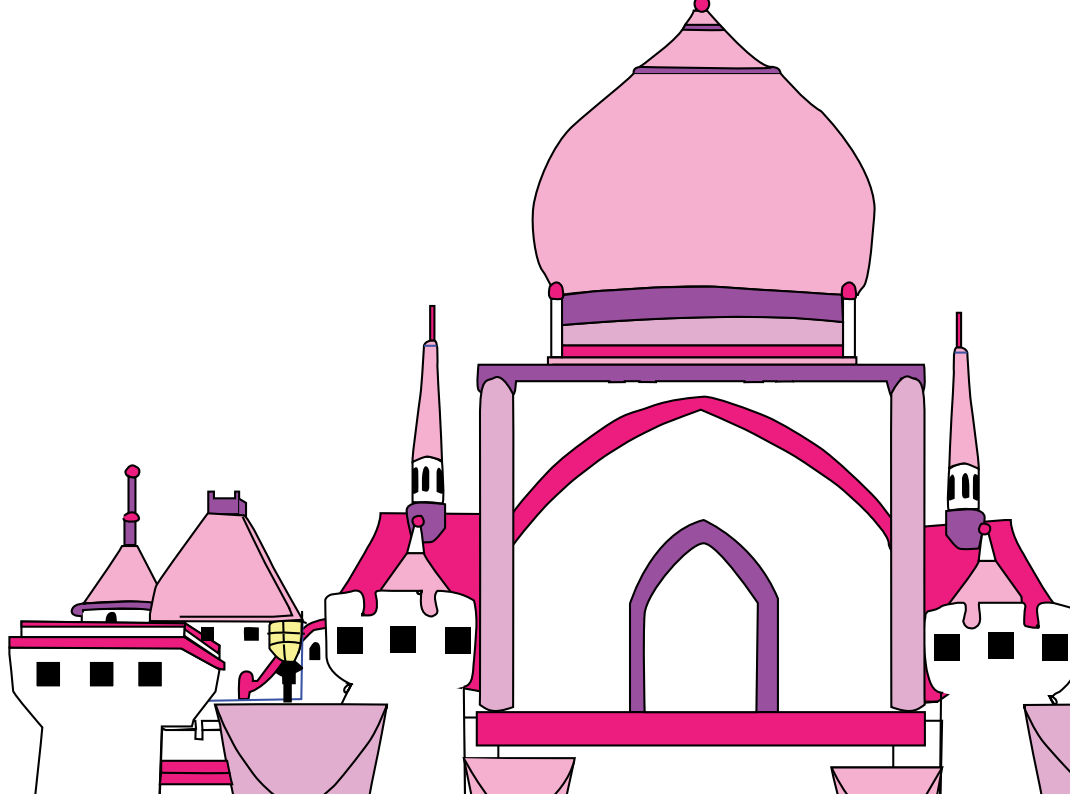
# ELIZABETH CHARLESWORTH

*Princess Dreams*

*Materials: Digital Print*

**My art is derived mainly from my artificial design brief that serves to meet the communication needs of the 'Princess Dreams' business.** It is based upon childhood dreams and fantasies and is targeted at pre-school girls. I have tied in commercial art, textiles, and graphic design in my works.

The final series of graphic designs mimic childhood posters.



# GLEN DUNSTAN

## *Obsession*

*Materials: Video, Photographic Print*

**My artwork has been influenced by my passion to work in the automotive visualisation industry, with the goal of gaining a career in this field.**

I have been highly influenced by Troy Witte, senior visual designer for GM Holden, a mentoring figure who has generously provided feedback on my designs.

This course has enabled me to create realistic images of American muscle cars and European super cars using CAD and graphic design programs.



# PETER EGLEZOS

## *Musings of a Cigarette Smoking Man*

*Materials: Magazines, Ballpoint Pen, Digital Media*

**I erase male figures from magazine pages, to play with concepts of identity, absence and presence.** This fetishistic technique of violently removing the body using a ballpoint pen, colouring in positive space, slowly destroys and corrupts the original page and figure.

These are perverse 'photo shoots', with absent and erased models and figures. I re-glorify these repressed, destroyed male forms.



# JUDITH EGLI

*The Best Dad in the world:  
in memory of that lost family artefact, my foremost artistic endeavour.*

*Materials: Various cut papers*

Angles and shapes,  
Colours and lines,  
I weave the past across my work like gossamer threads.  
Capturing the spirit and memories that define who I am.  
A father's love, a daughter's heart,  
These things make up the sum of art.

— Poem by Harris Portway





# CARA GALLINA

## *Pieces of What*

*Materials: Prints on tracing paper, Mountboard, LED lights*

**The discovery that less is more was made in the continual process of experimentation with the range of collages proposed.** Elements such as colour, text and sound were brought in and out, and prints were experimented with in order to achieve the aesthetic required.

Sources for these collages include music magazines, found images of artists and bands, and bits of paper which were collected over time. The technique of cutting and placement has

maintained its objective to physically distort each collection of images in order to create a new image. Working with album art is derivative of personal interest in music and appreciation for the art that represents it.

The process involved defines the aesthetic of the works and demonstrates the attention to detail involved in the cutting and re-arrangement of each image.



# LISBETH GROSMANN

*EGO SUM (I am)*

*Materials: Type C Photographic Print*

**In a culture where societal norms dictate that it is impolite to stare, *Ego Sum* affords the viewer the voyeuristic opportunity to stop and assess characters they might otherwise steal surreptitious glances of on the street.**

These subjects are laid bare in front of the impartial gaze of the camera, they can still share common hopes, dreams and desires.

They challenge our preconceptions of “fringe cultures” and pose the question, what is it that informs our identity and separates us from our neighbours? Our appearance? Our clothes? Our experiences?



# ELEANOR HOSE

*The Legend of Artesia*

*Materials: Digital Media*

**Can you get home?** Legend tells of a magic key that unlocks the ancient mermaid city of Artesia. The key was stolen from the King of Mermaids by sea monsters. Artesia fell and mermaids vanished.

The key reveals itself to Yuri Sembokuya, an ordinary girl spending a day at the beach. She is transformed into a mermaid and whisked away to the labyrinth of ruins that once were Artesia...

CS4 Flash Game.

Feat. Programming by Joshua McInnes.



# KEEGAN HUNT

## *Apparitions*

*Materials: Photographic transfers on cotton voile. Oil on board*

***Apparitions* is a series of oil paintings, combining traditional artistic methods with contemporary digital processes to create both controlled and random effects on individual portraits.** Fragmented faces float within each haunting portrait, capturing a private moment of deep thought, intense emotion or melancholy, from each unsuspecting subject. The portraits adopt a ghostly appearance, and hover in ambiguous spaces, concealing their inner most private thoughts in secrecy. A dreamlike state is captured

within the works through gentle brush strokes and transparent flesh, yet dramatic lighting and harsh lines create a moody and unsettling atmosphere, suggesting something more sinister.





# AUDREY LEE

*Cut, Scratch, Rip and Pull*

*Materials: Cold pressed paper*

**Peek, Whisper, Distort and Bleed. Manipulate, Lacerate, Dream and Flow. Disintegrate, Tear, Slice and Flicker.** Slash, Motivate, Animate and Control. Sever, Invigorate, Engrave and Graze. Manoeuvre, Kindle, Torment and Inspire. Diminish, Hack, Excise and Burden. Cut, Scratch, Rip and Pull.



# TARA McIVOR


*Escape Artist*

*Materials: Acetate*

**This artwork, aims to purge my personal insecurities by exposing them within this gallery space.** I display my excuses and the anxieties created by awkward moments, strained conversations and negative situations. To create this piece I stepped into a conscious mania, texting a note to my self every time I decided to leave an uncomfortable situation. This process prompted self awareness to “change” and experience “self growth”.



To me ....



.... From me

# KIRSTY MOLESWORTH

*60 Days or Less*

*Materials: Fabric, Photographic Print Paper*

**This body of work explores the effects of urbanisation on the Australian dream.** The Nation is expanding rapidly, with units being built in suburban areas and country towns. This urban sprawl impacts on the desire to own your own home and land. In this work I investigate the effects of rapid growth in Yarrowonga, where many locals have moved to the next town Bundalong, which has tripled in size in the last five years. The landscape chosen is what I predict to be the next piece of land stripped and built on.



# DANIEL MOULDS

## *Curiositas arte factum*

*Materials: Inks on animal skin parchment and papyrus, clay, Linoleum, Wood, Found objects*

**I embrace media archaeology (looking at forgotten, obsolete or otherwise dead media) and incorporate elements of storytelling, forgery, prophecy, mysticism and alchemy.**

The collection of 'artefacts' inspires the imagination and challenges the viewer to consider their cultural significance, the relationships between each of the pieces, and their context.





# KAREN MUNTZ

*The Process*

*Materials: Digital Media*

**This animation illustrates the effects of disease on the human body.**

It focuses on the change and decline of internal organs and anatomical structures under the pressure and influence of disease.

It is a cathartic exploration of the depth, complexities and beauty of the human anatomy.



# CHARLOTTE PRIDDING

*Connect, Chew, Smash*

*Materials: Lego, Mixed media, food condiments*

**Connect, build, click, bond, link, merge, attach, unite, couple, touch, merge, accompany, assemble, compound, combine, affix.**

Disassemble, disconnect, fragmented, individual, abstracted, broken, isolated, singular, separated, detached, disassociated.

Recover, reassemble, reconnect, rebuild, reconcile, amend, reunite...



# PIERS REDMOND

*It Takes A Long Time To Become Young*

*Materials: Ink, Acrylic paint, Fine liner on paper*

**I like to make art for the people that don't sniff red wine and go to museums, if I wanted to know what my art meant I'd go to a psychologist.** However, being at university

studying visual art and design, I have been 'forced' to examine what I represent and what my work represents. I see creation as something that stems out of imperfection; a desire to explore the unconscious mind and expressing emotions that would other wise remain dormant.

I create my own visual language, as a means of

exploring my unconscious mind. Am I simply creating another set of symbols that no one else seems to understand? At least I get peace of mind in the process.



# ASHLEIGH RILEY

*Experiment Z (Ziege von Frankenstein)*

*Materials: Mixed media*

**The sinister darkness of the mad doctor's laboratory, is split by violent cracks of blinding blue electricity, illuminating the towering generators, humming batteries and tangles of copper wire.** The lurching figure of the doctor, surrounded by glowing specimens and glass test tubes on display, is bringing his creature to life.

Leering over an engrossed Dr Victor Frankenstein is the gnarled, mounted abomination of animal parts he has previously experimented on.

This mounted trophy, is an ominous and eerie presence in Dr Victor Frankenstein's laboratory, witnessing this demented surgery.





# MEEGAN TRIANCE

## *Transitions*

*Materials: Mixed Media*

**My body of work explores the transition of childhood innocence through to adult responsibility.** This installation attempts to explore a more sinister side to the continuing changes of a person who struggles with 'growing up'. When an adult reflects on childhood experiences, a tension is created between nostalgia and bitterness.



# LIZ WAGHORN

*A Short On Relationships and Such: Animated Short*

*Materials: Digital Media*

**A girl is temporarily unable to escape her life on autopilot.** This state affects the past and present relationships in her life. Will she break out of it in time to regain awareness of herself and those around her?



# AMY WILLIAMS

*Sincerely, Me.*

*Materials: Oil on canvas, Sand, Glue*

**I use the heart as a symbol to convey human suffering, emotional control and physical pain.** This painting simultaneously explores the healing process and the raw wound.







With special thanks to Rosemary Crumlin rsm, OAM for opening the exhibition.

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