

MFA-2019

Graduate Catalogue

Shan Crosbie
Gemma Davis
Sarah Forgie
Michaela Goldberg
Clint Ho Kai Yim
Natalia Kamenskaia
Sruthi Karthikeyan
Irin Likittanawong
Cally Lotz
Lauren V Morehouse
Ester Poyas
Elina Simbolon
Prue Stevenson
Sarah Walker



Master of Fine Art

**20
19**

RMIT University



Master of Fine Art

School of Art

GPO 2476

Melbourne, VIC 3001

Australia

rmit.edu/art

2019 MFA Graduate Exhibition

Opening 5 December 2019 6-9pm

Running 6-12 December 2019

Building 49, RMIT University

RMIT University acknowledges the people of the Woi Wurrung and Boon Wurrung language groups of the Eastern Kulin Nations on whose unceded lands we conduct the business of the University. RMIT University respectfully acknowledges their Ancestors and Elders, past and present.

RMIT also acknowledges the Traditional Custodians and their Ancestors of the lands and waters across Australia where we conduct our business.

© Copyright 2019

Master of Fine Art,

RMIT University

Copyright in the individual artworks and text remain vested with the individual artists. Except as permitted under the Copyright Act 1968, no part of this publication may be reproduced by any process electronic or otherwise, without permission from the publishers and authors. All opinions expressed in the material contained in this publication are those of the authors and not necessarily of the publishers.

Foreword

Dr Michael Graeve

MFA Program Manager

said that well they are all each and every one rightly so because they have been lovingly negotiated and lost has been found and fancied and framed and has tamed an immensity that will be famed for its veracity because such intensities immersively test what absolutely cannot be said (SW) or what resolutely has to be told (ES) take for example identity made up of both being and exclamation and we might know this by claiming pleasure in the giddy joy of our very own movement (LM) and you say such movement should be our own anyway say as an assured self outlined in public contemplation (GD) yet such is so often immediately and vindictively put into its place for surely your needs must steal the oxygen of my fire however stories have a way of inconveniently emerging and fashionably preserving (SK) or loudly unnerving by mutedly observing (CL) and like superbly painterly swearing (IL) covering and containing (NK) pessimistically induced wondrousities so convincing (MG) that maybe I don't need to worry about losing my privileges and prevalences and ownerships and rights and as surely as the stench recedes and barriers are dismantled (SC) the pie does get bigger and we can all share in it and your neurotype won't threaten mine though without doubt I (MG) should be advised that all this is rather inaccessible (PS) just like abstraction is said to be even when it is real and pale and in piles of poetics being cast upon cast then gently teetering (SF) or of a considered ordering of colouring making patterning thinking of perfecting (EP) let alone an observed figuration rendering representing painting representing (CHKY) in the way that art in general like little else allows allowing and I do feel you

Artists

- 05 Shan Crosbie
- 09 Gemma Davis
- 13 Sarah Forgie
- 17 Michaela Goldberg
- 21 Clint Ho Kai Yim
- 25 Natalia Kamenskaia
- 29 Sruthi Karthikeyan
- 33 Irin Likittanawong
- 37 Cally Lotz
- 41 Lauren V Morehouse
- 45 Ester Poyas
- 49 Elina Simbolon
- 53 Prue Stevenson
- 57 Sarah Walker

Shan



Shan Crosbie

✉ shancrosbie72@gmail.com

🏠 shan-crosbie.com

📷 @shan.crosbie

adjacent

(Un)Other Animal, 2019
(installation view),
hoarding panels, audio,
slaughterhouse footage.

Through installation, sound and slaughterhouse footage, the *(Un)Other Animal* project aims to create an unexpected encounter with farmed animals' lived experiences.





The urgency of this project is to respond to our rapidly growing understanding of the shared emotional and cognitive experiences of humans and non-human animals.

Using construction hoarding panels and slaughterhouse design, I create hybrid architectural structures that reference systems designed to control and restrict both human and non-human animal bodies.

By engineering an encounter with non-graphic slaughterhouse footage, I draw upon our shared emotional and bodily experiences with non-human animals, to inspire meaningful consideration of the lives of farmed animals.



[previous page](#)

(Un)Other Animal, 2019
(installation view),
hoarding panels, audio,
slaughterhouse footage.



above
(Un)Other Animal, 2019
(projection),
audio, slaughterhouse footage.



above

Personal Stuffing, 2019
Acrylic paint and holographic vinyl on fabric,
3 x 1.2 m each.

Gemma



Gemma Davis

✉ hi@gemmadavis.com.au

🏠 gemmadavis.com.au

📷 @_gemmadavis

Gemma Davis makes immersive, handmade textile installations that combine the intimate possibility of drawing with interactive animation.

The formation of an imaginary girl gang; *Vide Magmas*, proposes the possibility of a contemporary feminine flaneur. The nonchalant characters and their non-linear discovery of built space is paralleled with the artist's journey of constructing and making.

Each member of the gang is a fractured piece of Gemma's identity. This is realised in her own visual grammar of objects, identities, and colour. The result is a working manifesto on how to use making to literally and figuratively make meaning.







Gemma's transparent paintings and projections overlay 'real' space with an 'unreal' parallel world. Influenced by popular culture world building found in anime, comics, music and cinema; *Girl Gang Manifesto* is a process of testing ideas, not a concrete vision of a future. This is a project in constant transition, from artist reconstituted to six characters, into objects, and into built space.

above + adjacent
Girl Gang Manifesto, 2019
Fabric based installation,
acrylic paint on fabric,
interactive projection.

Like animation itself, the gang is in a constant state of becoming, each frame or character replaced by the next. The making of this girl gang is a ritual of repetition, and like all rituals is a form of self-transcendence.

**I am not creating
a 'real' girl gang,
I am creating an
'unreal' girl gang in
a bid to experience
the unordinary; an
unordinary self.**

Sarah

⊥ ▲

Sarah Forgie

✉ seforgie@gmail.com

🏠 sarahforgie.net

📷 @_sarahforgie_

Sarah Forgie aims to parody the value ascribed to human endeavour using rule and task-based making processes that employ excessive time and labour.

Precarious assemblages and long durational serial mark-making are intended to absurdly amplify process, industriousness and productivity.

In this Masters of Fine Art project, I accumulate discarded, found objects such as building materials and repeatedly cast them in plaster. I use this process to experiment with the parameters of the human endeavour through organised labour and self-established Time restrictions. The artworks engage my appreciation of continual labour that is non-striving and purposeless.

The desire is to capture repetitious, time-driven, efficient productivity to demonstrate aimless making through multiple physical forms.

adjacent

Iteration 7, 2019

One hundred and thirty- four plaster casts using original moulds of five collected, discarded found objects from the previous project.





The outcomes of my labour and time-intensive making processes are delicate drawings and unstable stacked cast detritus.

These are intended to evoke fragility and instability through their presentation. Notions aligned to precarious art that celebrates human actions and making irrespective of success or failure.



above right

Iteration 6, 2019

One hundred and thirty- four plaster casts using original moulds of five collected, discarded found objects from the previous project.

above left

24 Hour Drawing Study, 2019

Six of seven 24-hour mark-making imagery using same repetitive action, per A2 graph paper page using a black felt tip pen.



Michaela



+

Michaela Goldberg

✉ michal_gold@yahoo.com

🏠 michaela-goldberg.com

📷 [michaelagoldenmountain](https://www.instagram.com/michaelagoldenmountain)

f [facebook.com/
MichaelaGoldbergartist](https://www.facebook.com/MichaelaGoldbergartist)

adjacent

Eggshell fossil, 2019,
Plaster cast, eggshells,
acrylic and goldleaf,
10 x 4 x 12 cm.

Michal's work proposes that fictional narratives can be used to describe our relationship to themes of post apocalypses, ecology and the Anthropocene.

Her artistic practice is used to imagine scenarios that reflect the current ecological situation. Her projects offer hybrid possibilities and alternative narratives in relation to the post apocalypse.

She is fascinated by disasters and catastrophes. These interests and motivations feed her practice, leading to the collection and use of waste materials and discarded objects. She uses these methods to create elaborate artworks, in order to communicate her personal anxiety regarding our future.

Through employing discarded and unusual materials in sculptures and drawings, use of hybrid imagery, animal motifs and collage elements, Michal presents an alternative and fictionalised knowledge of a dysfunctional human society.





adjacent

Cuckoo, 2019,
wood, plants, soil, white clay,
bone, paper, metal wire,
100 x 37 x 36 cm approx.

above

AI, 2019,
Paper, rubber, acrylic,
glue, illumination,
170 x 150 cm.

Clint



+

Clint Ho Kai Yim

✉ clinthoo@hotmail.com

🏠 [clinthoo1948.wixsite.com
/myworks](http://clinthoo1948.wixsite.com/myworks)

📘 facebook.com/clint.ho.1

Adjacent

Library, 2019
charcoal and acrylic on
unstretched canvas,
182 x 250 cm.

The theme
'both sides
of the window'
refers to the
exterior and
interior of
architecture.









Adjacent top

Window #1, 2018
charcoal and acrylic
on unstretched canvas,
186 x 505 cm

Adjacent bottom

Window #2, 2019
charcoal and acrylic
on unstretched canvas,
213 x 490 cm

**'Both sides of the window'
can be a metaphor of the
physical appearance and
the mentality of humans,**

similarly the connotation of my
paintings and the exhibition site.
Although these two fields, exterior
and interior cannot be separated,
occasionally they reveal a
consistency, but sometimes it
does the opposite.

These paintings utilise thin multi-
layered acrylic in grey tone and
are painted on un-stretched large
canvases with their raw edges in
a semi-abstract method. The raw
edges symbolize a liberation from
the boundary limitations of the
materials. It effectively extends
the viewers' vision away from
the canvas into the exhibition
site, causing the images of
stairs, columns, and bricks in
the painting to form a delightful
contrast with the actual columns
and bricks at the scene.





above

The Tomorrow Bird of Happiness, 2019
Papier-mache,
120 by 68 cm.

Natalia



Natalia Kamenskaia

✉ nataliakamenskaia@gmail.com

🏠 natalia-kamenskaia-fine-art.com



I am Russian,
and the more I live
my life, the more
Russian I become.
Being Russian for
me is like making
a fairy tale out of
everyday life.

Through connecting everyday life to fairy tales, I have overcome the difficulties of immigration, divorce, loneliness, the daily battles of being a single mother. When I need to find inner strength I always remember my grandmother. She was absolutely adept at singing and telling stories. There was so much vital imagination in her words that they are forever etched in my memory. I love using fairy tales as a form of communication with the audience.





I have lived in Australia for more than 27 years, but I carry in my heart a great Russian fairy tale, which helps me to live and feel at home even away from it. And I will always be grateful to my second home for accepting me for who I am.

above

A rise of the Phoenix, 2019
photograph.

previous page

The door of possibilitis, 2019
papier-mache,
life-size.

I would like to show the dimension of life through cultural perception. Artists live in search of cultural and personal identity.

My work is based on personal and cultural, childhood and adult memories.

Some of my work is based on things from personal archives. I create papier-mache sculpture combined with light and shadows and I use my body as part of a performance, combined with sculptures and my voice. Allow me to tell you the story....

Sruthi



Sruthi Karthikeyan

✉ sruthikarthik159@gmail.com

🏠 [sruthikarthik1598.wixsite.com/
theartist](http://sruthikarthik1598.wixsite.com/theartist)

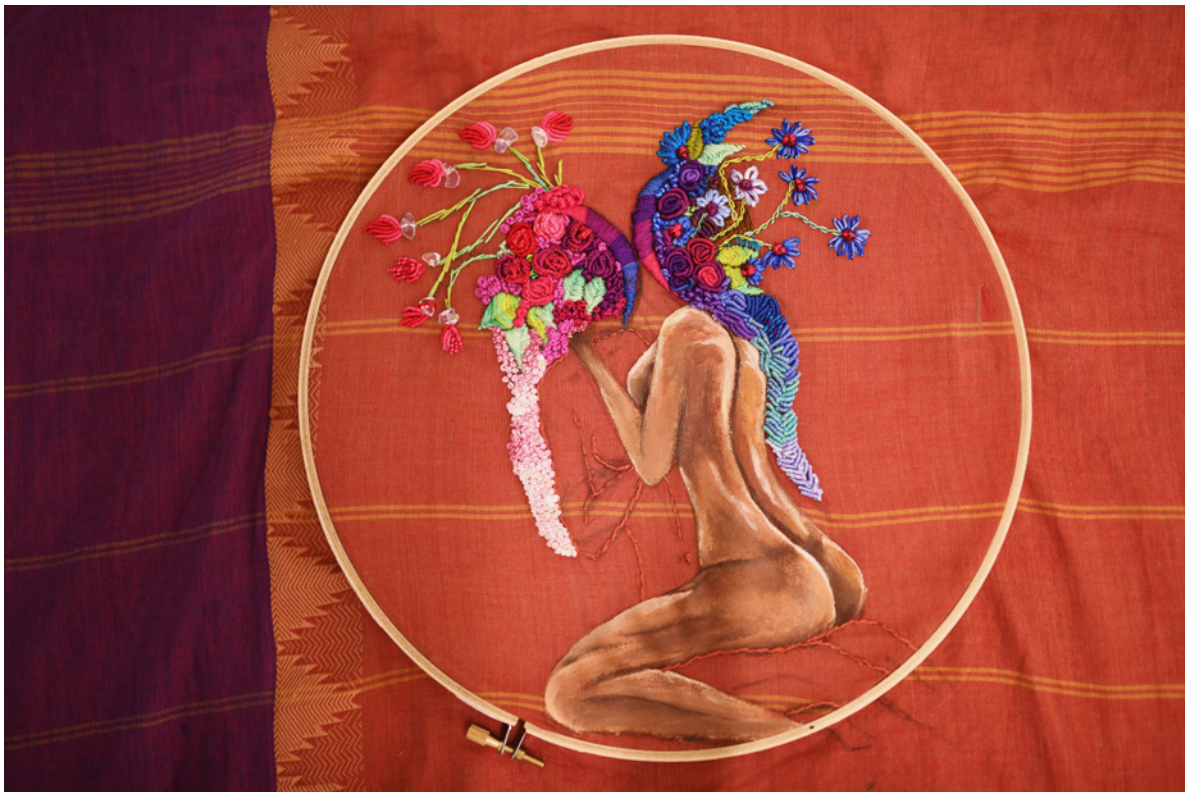
adjacent

Project Untitled, 2018

Video still.







Since the beginning of her journey with art in 2005, Sruthi has come a long way from the small town of Coimbatore, Tamil Nadu, India.

She is extremely new to the professional art world. Having completely fallen in love with painting along with Bharathnatyam (a classical south Indian dance form) and photography as a child and growing up in a world of paint and performance, becoming a practicing artist was inevitable.

Her MFA project probes and unpacks the dichotomized existence of Indian female millennials today.

This project aims to uncover and reveal the duality in respective identities of Indian millennials and the ethics of lying to older generations about their lifestyle and values. This behaviour has been elicited by the engine of the Indian society - 'Log Kya Kahengey?' (What will people say?). The concern surrounding the opinions and words of others drives every deliberation and decision made within the many Indian communities.

adjacent bottom
Untitled, 2019
Embroidery.

She focuses predominantly on showcasing the odd equilibrium achieved between restrictions and free-will.

She tries to shed light on the consequence of this equipoise, which is the conditioned adaptive qualities of Indian millennials to do as they please through non-confrontational means, albeit through clever and sly methods with questionable ethics.

Her project is an installation with multiple elements that includes the recreation of her bedroom from when she lived on her own in India. She intends to use the recreation of her room as reminiscent of a safe and intimate space that draws out the truest version of herself, versus the public version of Indian millennials that is expected generally.

adjacent top
LOGON KA KAAM HAI KEHENA
(*It's People's Job to Talk*), 2019
Video installation.



above

My first operation ever and it's in Melbourne, 2018

Oil stick,
230x10 cm.



Irin



Irin Likittanawong

✉ irin.13.irin.13@gmail.com

🏠 natirin42.wixsite.com/website

📷 @irin.13

Irin Likittanawong's practice focuses on memories and her experiences.



above
Punk Rock Night, 2018,
oil stick and lipstick
on cotton,
200 x 200 cm.



above

Poisoning myself, 2018,
oil stick,
200x200 cm.

She articulates these memories through drawing, painting, and stop motion animation. She looks back on her youth and reflects on the emotions of nostalgia and loneliness in relation to leisure pursuits such as listening to pop music, reading comic books and performing in Punk bands.

She references pop culture and pop icons through paintings to explore loneliness. She explores the impact of mass media, music, obsession, and youth on her life.

She considers her past in relation to her present.

Cally



Cally Lotz

✉ callylotz@gmail.com

🏠 callylotzartist.com

📷 @callylotzartist

📘 facebook.com/callylotz

Cally Lotz examines how highly articulated still life oil paintings can be used as a methodology to convey complex psychological states such as containment, austerity and isolation.

She uses metaphorical imagery like empty buckets, plastic bottles and parcels to suggest the quality of being inward looking, where the act of painting becomes a psychological safe space for what otherwise cannot be said.

Through the use of mundane objects Lotz aims to maintain a detached and remote stance from any given narrative, allowing her attention to dwell instead on the formal and material aspects of representational painting.

Her motifs exist only as empty signifiers enabling a deeper and more meaningful investigation into the issue of interiority.

Lotz has become aware that still life painting can create a strange presence between what we call reality and Jaques Lacan's notion of 'the traumatic real'. Based on intense personal observation and interpretation, her work explores how ordinary objects can be shaped into profound statements on containment and trauma.

adjacent

Bagged, 2019

Oil on linen,

41 x 31 cm.





above
Night Bottles, 2019
Oil on linen,
41 x 31 cm.



above
Taped, 2019
Oil on linen,
41 x 31 cm.



above

The Night Club of Vulnerability, 2019
documentation of performance.



Lauren



Lauren V Morehouse

✉ laurenvmorehouse@gmail.com

🏠 laurenvmorehouse.com

📷 [@laurenvictoriamorehouse](https://www.instagram.com/laurenvictoriamorehouse)

Lauren V Morehouse uses performance, video, and installation to interrogate female agency with a focus on experiences of sexuality and sexualisation.

By exploring her precarious relationship with pole dancing and by engaging with audience participation, she questions common attitudes towards the female body, while accepting both her complicity and ambivalence regarding pole dancing's complex relationship with feminism.





Lauren's works showcase the necessary tension between the private and public body, where the issue of vulnerability dictates how we relate to feelings of desire and perception.

[above](#)

The Night Club of Vulnerability, 2019
documentation of performance.

[previous page](#)

Your Time To Shine, 2019
X-Pole & gold foil curtain,
installation variable.

She juxtaposes her intimate, genuine self in video work with live performances as her alter ego Coco.

Coco is a hypersexualised and stereotypical pole dancer. Lauren invites the audience to reflect and participate in this discussion, via personal contributions of their own experiences with self image, and by offering them the chance to experience pole dancing as part of installation art.

Ester



Ester Poyas

✉ esterm2014@gmail.com

🏠 esterm.net

📷 [@esterpoyas](https://www.instagram.com/esterpoyas)

📘 [facebook.com/esterm2015](https://www.facebook.com/esterm2015)

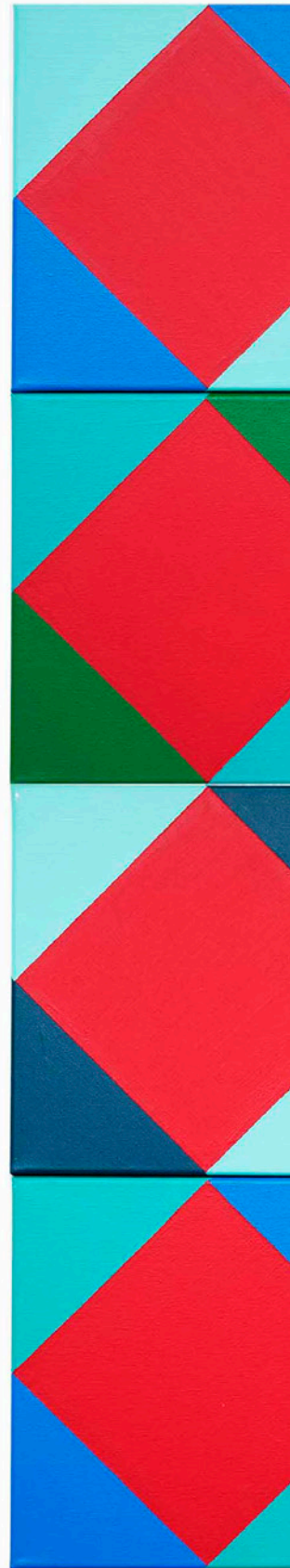
Ester began her research project in 2018 exploring textile art. Memories of her relationship with her mother surfaced and her work addressed the concept of repairing or mending the trauma of never being considered perfect.

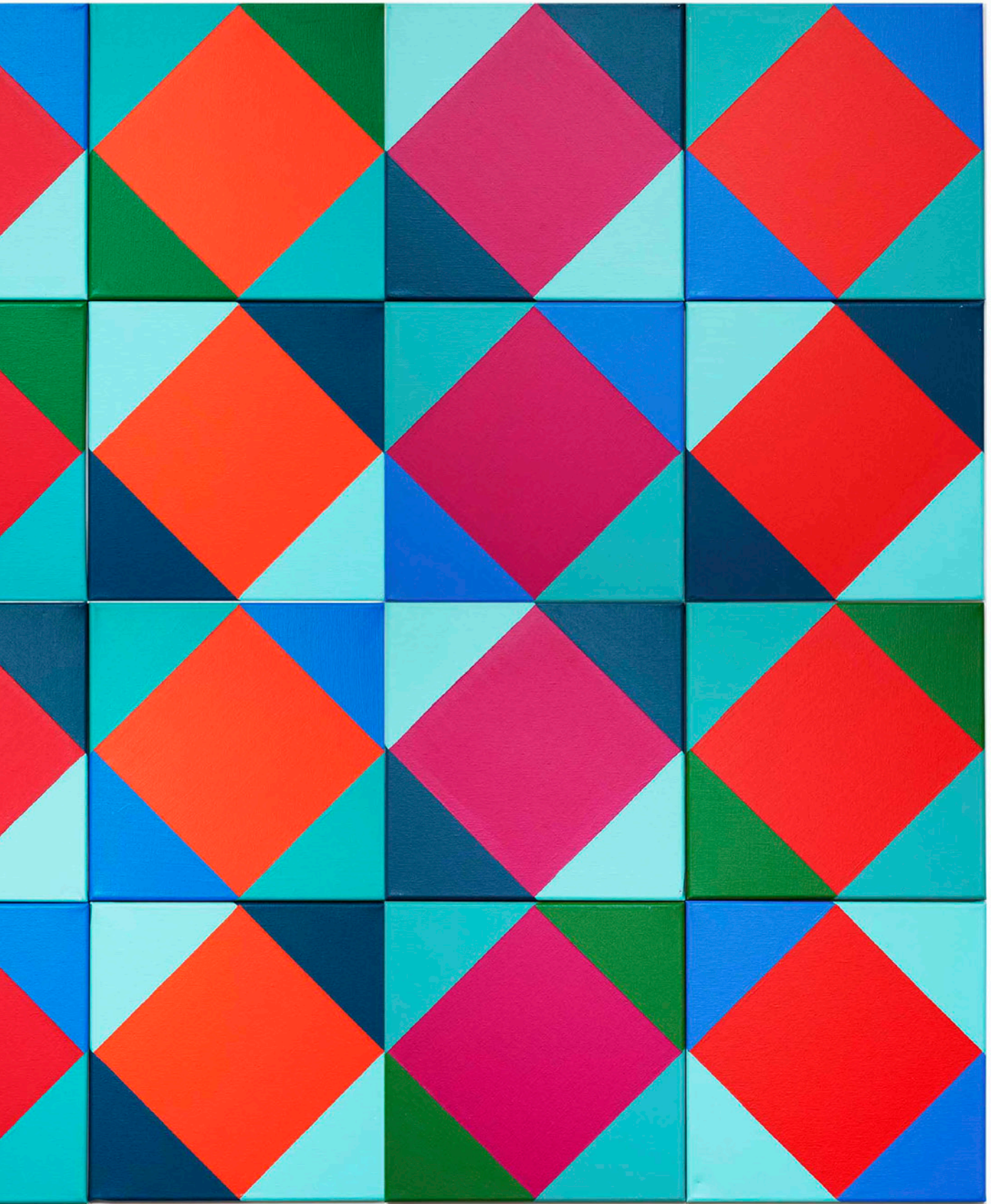
In 2019, using graph paper, she began to explore the seemingly limitless configurations of the square. Her research led her to create multi-panel paintings as a means of expressing a striving for perfection, where orderly, systematic and measured processes manifested themselves as obsessive self-expression. Paradoxically, her making became a representation of the impossibility of perfection.

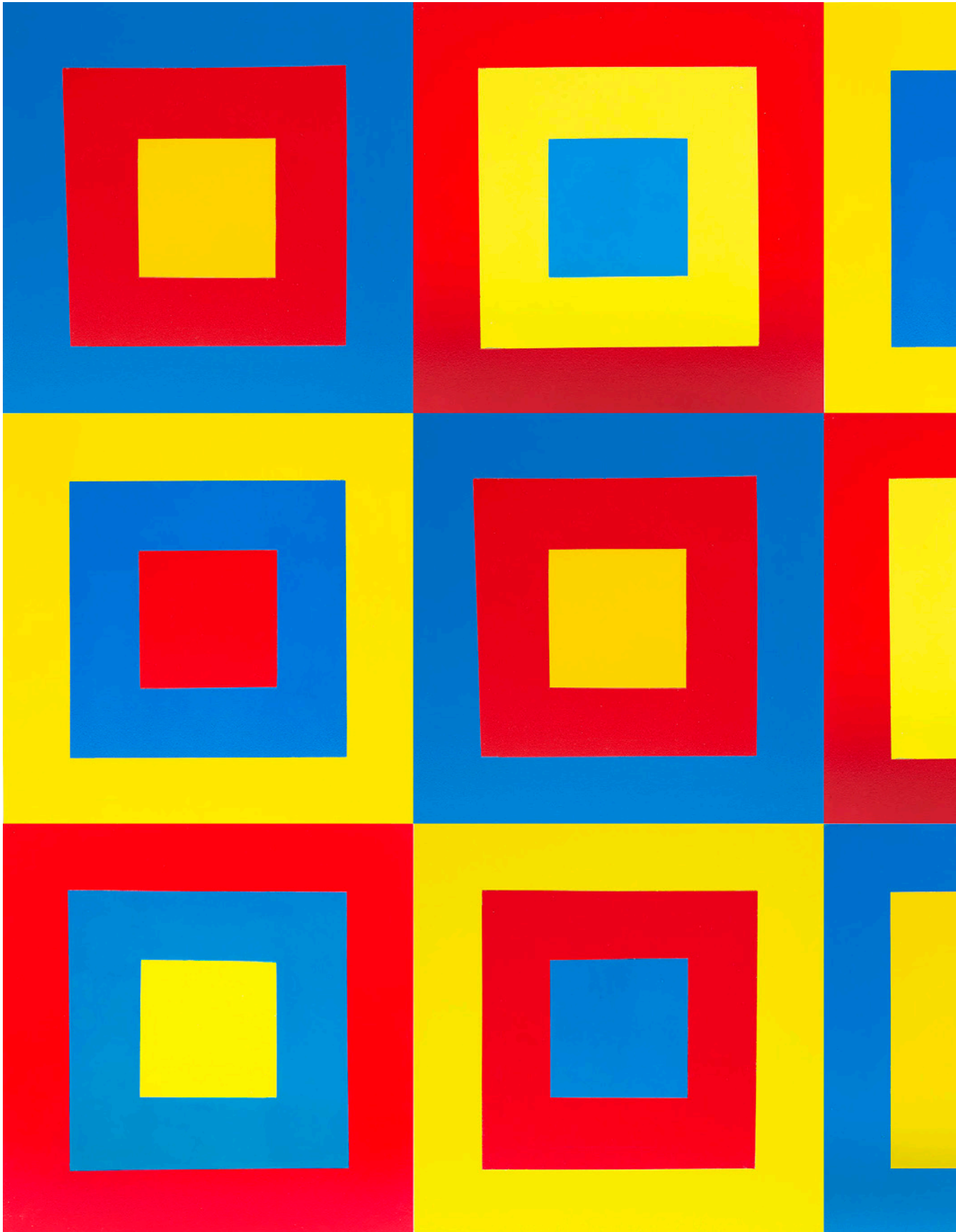
adjacent

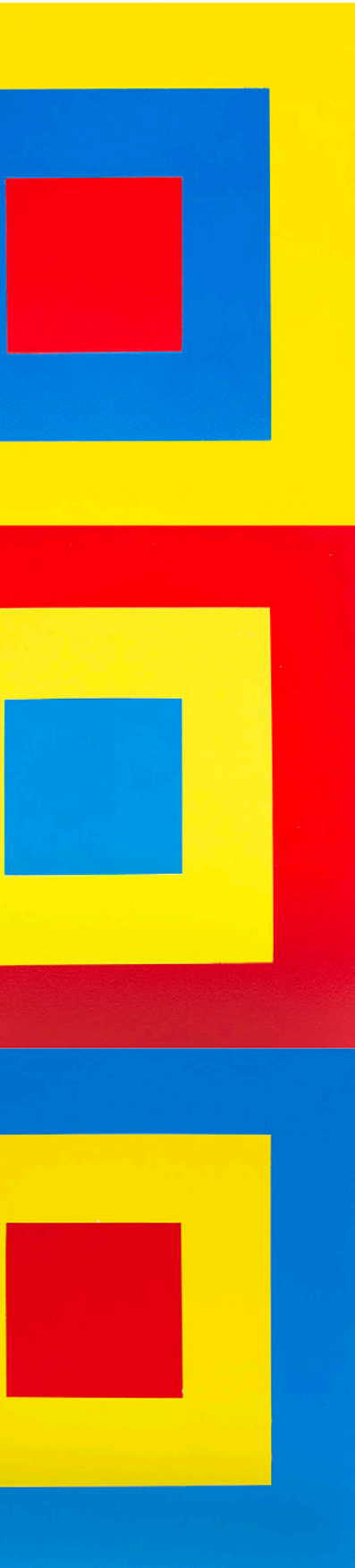
FourSquared, 2019

Acrylic house
paint on canvas,
48" x 48" (16 panels).









above
After Missoni, 2019
Copic Markers on graph paper,
24 x 24 cm.

adjacent
A Square is a Square, 2019
Acrylic house paint on mdd,
36" x 36" (9 panels).

She maintains that through labour and time involved in the making, a trace of the physical and psychological existence of the self will always be present.



Elina



Elina Simbolon

✉ ekresnadi@hotmail.com

🏠 elinasimbolon.wixsite.com
/portfolio

Elina Simbolon's practice employs sculptural objects, performative photography and documentary video to investigate the socio-political trauma experienced by the ethnic Chinese community in Indonesia.

Specifically, her sculptural objects involve transforming everyday materials, through techniques such as cutting, fastening, wrapping and heating, into metaphorical vessels that suggest pain, anxiety, fear, and loss. Importantly throughout the MFA project,

Elina allows herself to work intuitively whereby she becomes deeply entrusted to material's lead and control.

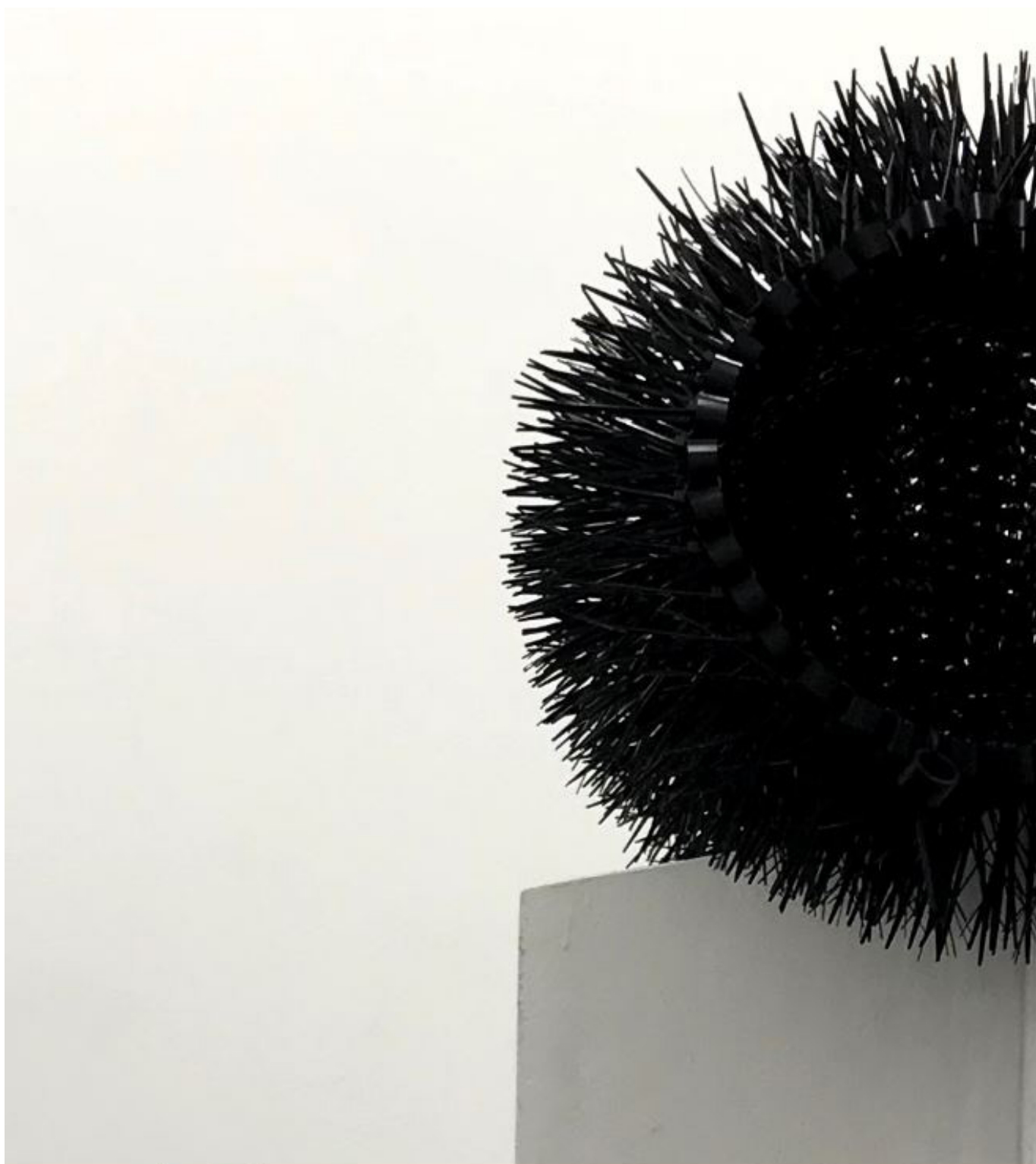
adjacent

My country is my pain, 2019,
performative photography,
A0 size.

below

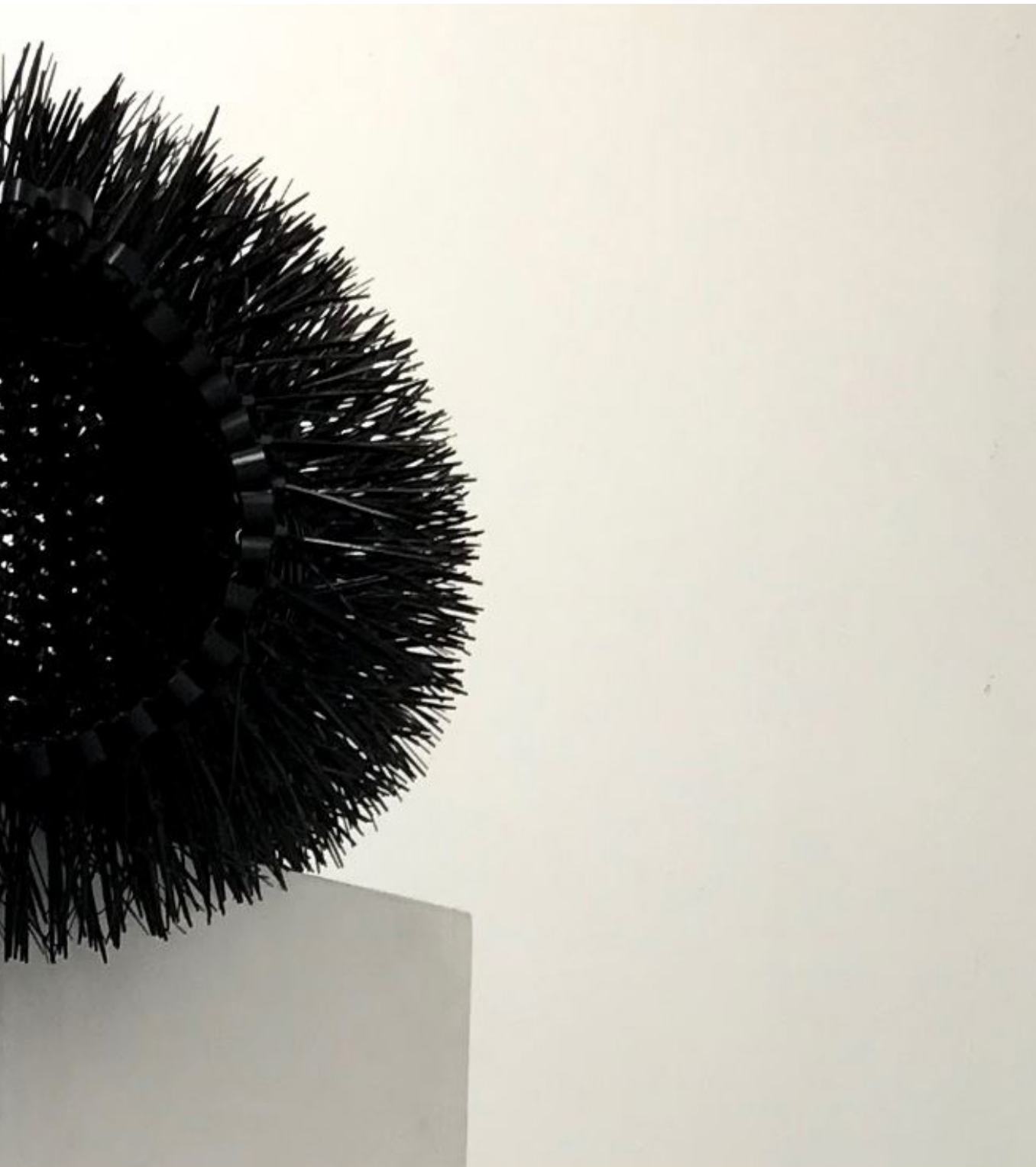
Loss, 2019,
rose petals, cling wraps,
Life size.





above

The object of trauma, 2019,
flex pipes, cable ties,
101 X 48 X 45 cm.





above

Process this in your own time, 2019
Handkerchief, Embroidery
9"x 8".



Prue

+

o

Prue Stevenson

✉ stimyourheartout@gmail.com

🏠 pruestevenson.com

📷 [@prue_stevenson](https://www.instagram.com/prue_stevenson)

Prue is an artist who explores autistic pleasures, necessities and culture.

Prue uses repetitive and tactile processes to allow for experiences of sensory play, and creates spaces and opportunities for downtime. Working with oil, ceramics, textiles, sculpture, installation and performance, Prue advocates for the identity, empowerment and sensory awareness of the autistic community. Prue intersects and collides against preconditioned stigmas and resultant systematic oppression. Prue aims to celebrate and progress autistic culture for autistics, while creating experiences that are more broadly accessible.





above
Portable Quiet Room, 2018
Golf Umbrella, upholstery
fabric, performance,
59" x 59" x 78".

adjacent
Sensory Play, 2018
Full room installation,
dimensions variable.

Prue has exhibited and performed artworks nationally, most notably at the Australian Museum of Contemporary Art in 2018 and 2019.

Her work is held in significant national collections.

Prue works as an autistic consultant with AMAZE. Prue is also an ensemble member of Rawcus Theatre Group, 3rd Dan Black Belt in Taekwondo, singer of Ice Cream in a Mug and founder of Stim Your Heart Out.



above

In Living Colour: Joan of Arc/Gue Guevara, 2019.
Image from custom
Viewmaster reel,
15 cm.

adjacent

Will and Testament, 2019.
Video still from single
channel video work,
4'16.

Sarah



Sarah Walker

✉ sarah.walker.photos@gmail.com

🏠 sarahwalkerfineart.com

📷 @sarahtakesphotos

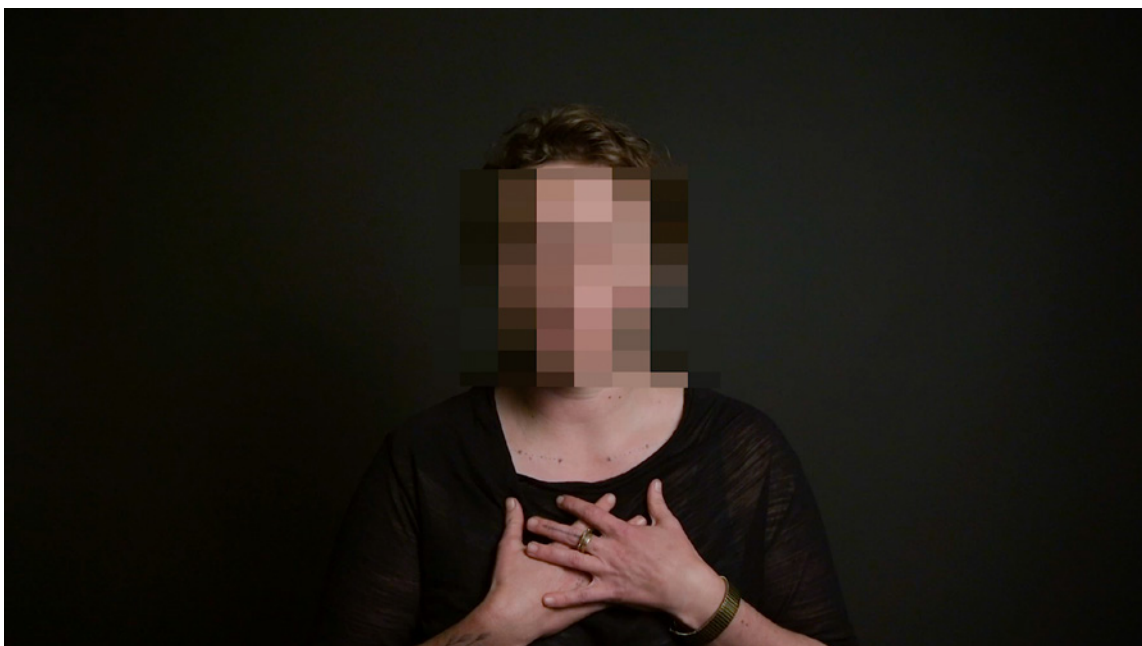
Sarah Walker uses comedy, narrative and speculative fiction to create surprising encounters with fears and tensions around death, disaster and catastrophe.

She works particularly with immersive binaural sound walks, video and text-based installation. She creates fractured narratives

that happen around and to the participant, fusing reality and fiction in evocative, unsettling and often darkly comic storylines.

Whether using a car as a hearse for a living person, using a receipt printer to script the apocalypse, mashing together pop culture tropes around death or sending listeners on sound walks set in a chaotic future,

her work ruptures habitual ways of thinking about disaster, and seeks to reframe relationships with the unknown and unknowable.



below

Surface Creep, 2019.

Documentation of binaural sound walk, produced for Tropical Lab 2019, LaSalle College of the Arts, Singapore.





Shan Crosbie — Gemma Davis — Sarah Forgie — Michaela Goldberg — Clint Ho Kai Yim
— Natalia Kamenskaia — Sruthi Karthikeyan — Irin Likittanawong — Cally Lotz —
Lauren V Morehouse — Ester Poyas — Elina Simbolon — Prue Stevenson — Sarah Walker

Graphic design
Gemma Davis