

EMANATE: Graduates from The National Art School 2018

**NERAM**  
NEW ENGLAND REGIONAL ART MUSEUM

EMANATE  
Graduates from The National Art School 2018



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NATIONAL  
ART  
SCHOOL

# EMANATE

Graduates from The National Art School 2018







Small white label with text, likely an artist or title label.

Informational text label mounted on the wall, containing several lines of text.













*EMANATE* illuminates and celebrates the conceptual and material concerns of a new creative generation, presenting the fresh and bold work of emerging artists who have recently graduated from the National Art School (NAS), Sydney. The exhibition connects with the unique energy and motivation that is cultivated through tertiary arts education in Australia, where art schools and universities play a vital role in fostering progressive creativity and innovation.

*EMANATE* showcases the works of ten graduating students, selected from the Bachelor of Fine Arts and Master of Fine Arts final exhibitions held at the National Art School Gallery and Raynor Hoff Project Space at the end of 2018. While the exhibition represents just a small sample of the many outstanding NAS graduates, the selected students are drawn from across the full range of disciplines taught at NAS including painting, sculpture, ceramics, photo media and printmaking.

The exhibition provides a concise survey of the broad range and excellent quality of artists who have developed and refined their practice via NAS training and are now transitioning from students to professional artists. This moment of transition brings a sense of intensity and anticipation to the works. These graduates show a breadth of conceptual investigation and of rigorous experimentation and also intimate at possible futures of art in Australia, a future that will emanate from this new generation of artists.



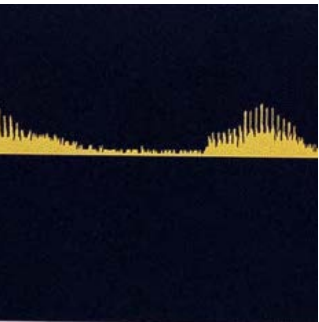
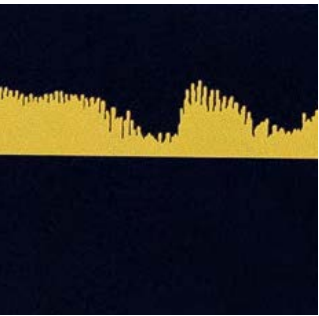


I would like to thank all the participating artists, Stephen Alderton, the Director of the National Art School for his support for this program and Judith Blackall, National Art School Gallery Manager and Curator for her immense assistance throughout the selection and development process. I would also like to thank the Packsaddle Committee for their generous sponsorship of the exhibition and for their continued dedication to supporting artists at various stages in their careers through providing opportunities for them to show their work, reach new audiences and engage in the regional context.

**Rachael Parsons**  
NERAM Director



ALEX MOULIS



These works seek to explore the nature of borders and the politics of inclusion and exclusion.

*Selective Sirens* takes as its source material footage of the 1998 Sydney to Hobart Yacht race in which six sailors lost their lives at sea. The disaster involved the biggest maritime rescue mission of its time, captivating the nation's attention. The distorted footage and audio offer a means to contemplate what an image of a body adrift in the ocean evokes in the mind of the viewer. In our current contemporary moment, what comparisons emerge?

*Ocean Iconic – a study of a great Australian tradition* also uses imagery of the 1998 Sydney to Hobart yacht race. This footage is intercut with images created and broadcast by the Australian Government to deter asylum seekers from attempting to reach Australia by boat. The play of footage works to question what water activities are celebrated as part of the 'Australian way of life', and which are barred from the practice of national mythmaking.

*Terra* consists of three prints, each depicting a visual representation of audio dialogue taken from official Australian Government advertisements discouraging asylum seekers from attempting to reach Australia by boat. The audio waves gesture towards the role language plays in the creation of borders, both physical and immaterial. How does language used in debates concerning refugees employ binaries – citizen/non-citizen, legal/illegal, legitimate/illegitimate – to build walls? Reminiscent of early drawings of coastal profiles produced by European explorers and sailors, this work hints at the influence of historical and ongoing processes of colonisation underpinning the 'protection' of national borders.





Alex Moulis: EMANATE

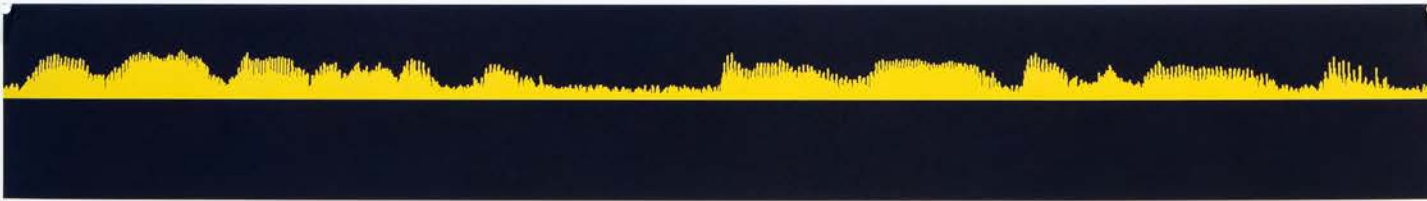
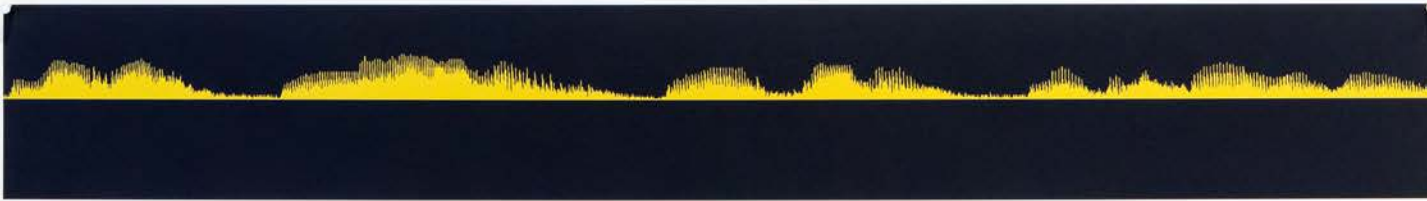
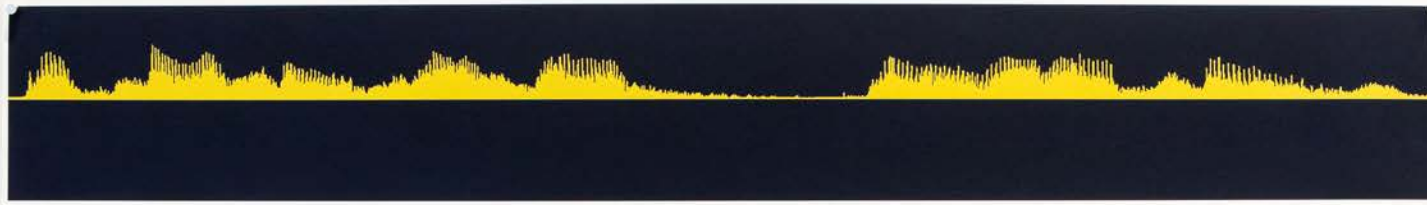
Alex Moulis is a French-born artist who has been living and working in Australia since 2005. He is a graduate of the National Art School (NAS) and has been exhibiting his work in various galleries and museums. His work is characterized by a strong sense of narrative and a focus on the human condition. In his latest work, EMANATE, he explores the theme of the human body and the way it interacts with the environment. The work is a large-scale digital installation that features a series of images of a person's face and body, which are overlaid with a blue, ethereal light. The overall effect is one of a person who is both present and absent, both real and imagined. The work is a powerful statement on the human condition and the way we see ourselves and the world around us.

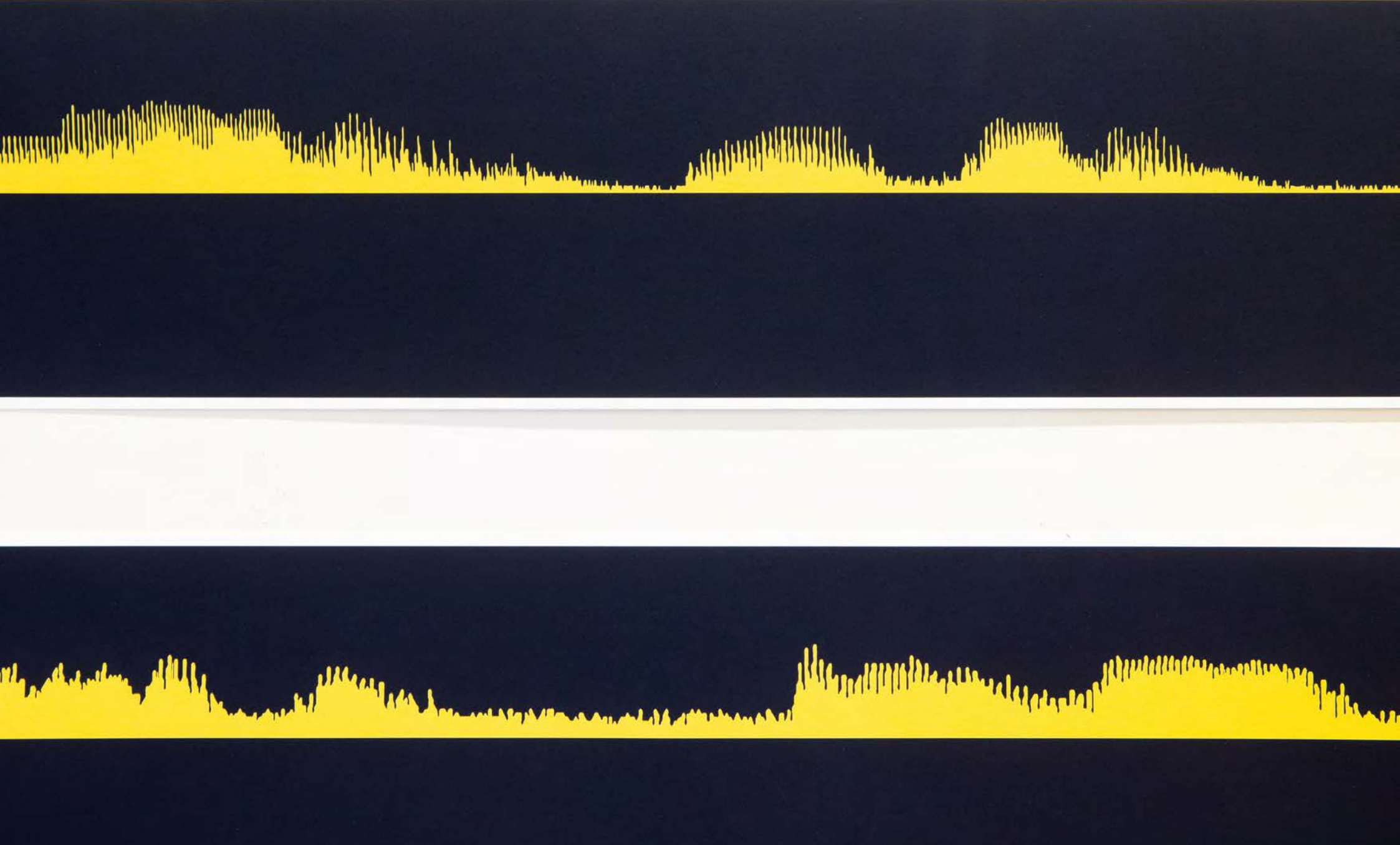
EMANATE

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ALEX MOULIS  
EMANATE: a study of a great Australian  
Installation 2018  
Digital video colour 1 channel single channel loop 17:00 minutes  
2018









BILLIE ROBERTSON





I am interested in an object's potential for agency. My process is largely dependent on chance, and I welcome factors that skew or inhibit my own influence. Clay as the core medium bounds these objects to the history of the vessel - but this is not their history, and they revolt against it. Unclaimed artefacts that represent no distinct time or place are grouped together in curious sequences, negotiating borrowed space shared with cheap and found objects. Silently restless and impossibly still, they resonate with an otherworldly purpose yet to be revealed.





BILLIE ROBERTSON A EMANATE: 2018 NAS GRADUATES, NERAM











BILLIE ROBERTSON A EMANATE: 2018 NAS GRADUATES, NERAM





HEIDI MELAMED



Recently completed as part of my MFA at The National Art School, this body of work is titled: *Joy of Seeing Strange Realities*. Although my work is primarily about form, colour and light, it is also a dialogue between geometric and organic forms as well as surface and luminous colour.

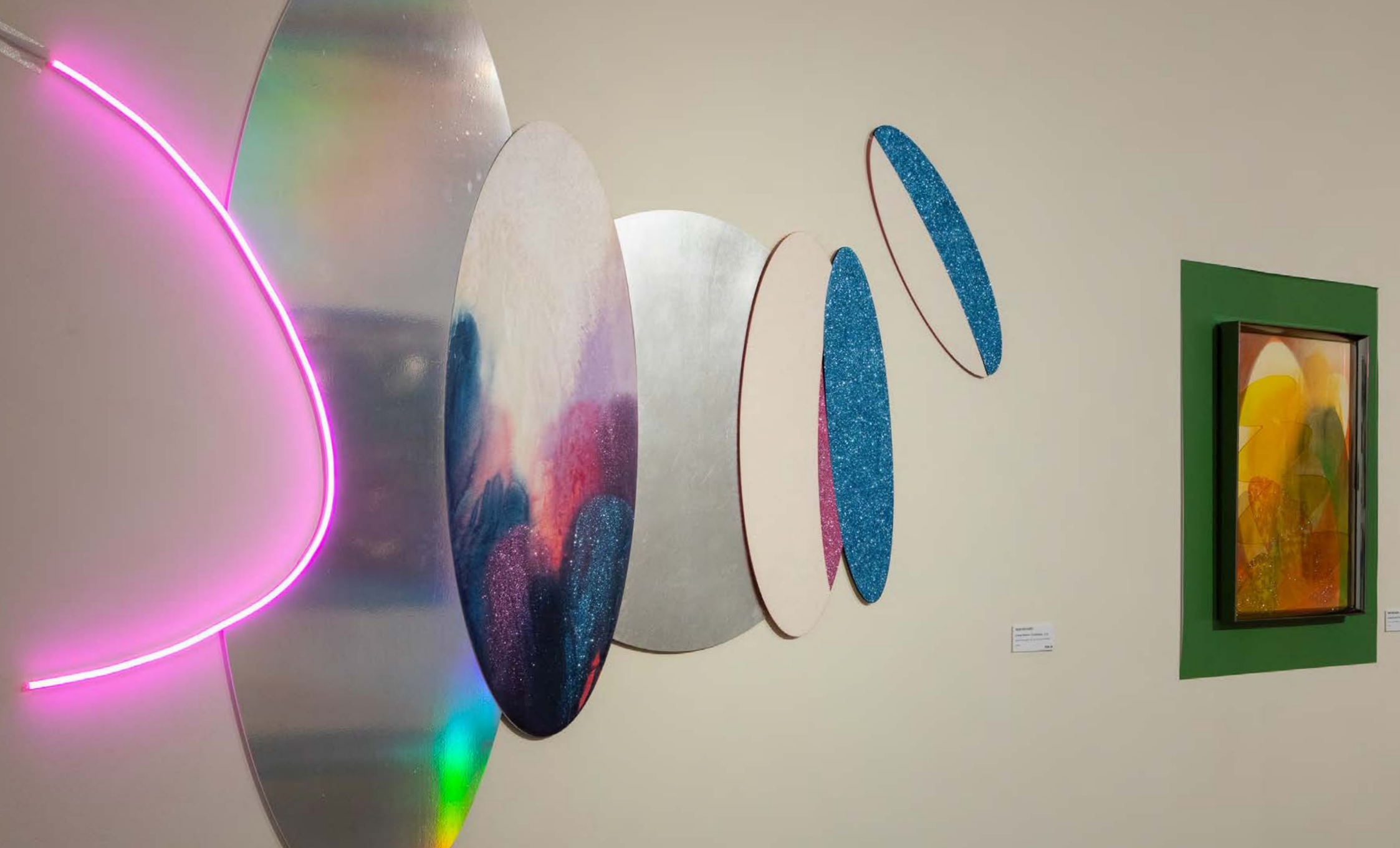
Seeing colour is conditional, as though controlled by an on/off switch. Drawing on the theory of Quantum Superposition, which describes the possibility of matter existing concurrently in different states, I propose that a painting can exist concurrently in different states. An artwork can be viewed in one state at a time, due to different light conditions. The experience of light is not an illusion, but rather a strange reality created by the playful use of colour, form and light in space. Connecting science, technology and art, by the alchemical makeup of some paints, different lighting conditions and various refractive surfaces, a painting can change states and be viewed in one state at a time.





HEIDI MELAMED  
*Imaginary Space in Pink*, 2018  
Acrylic on canvas, gold and silver glitter  
120cm x 100cm





HEIDI MELAMED A EMANATE: 2018 NAS GRADUATES, NERAM



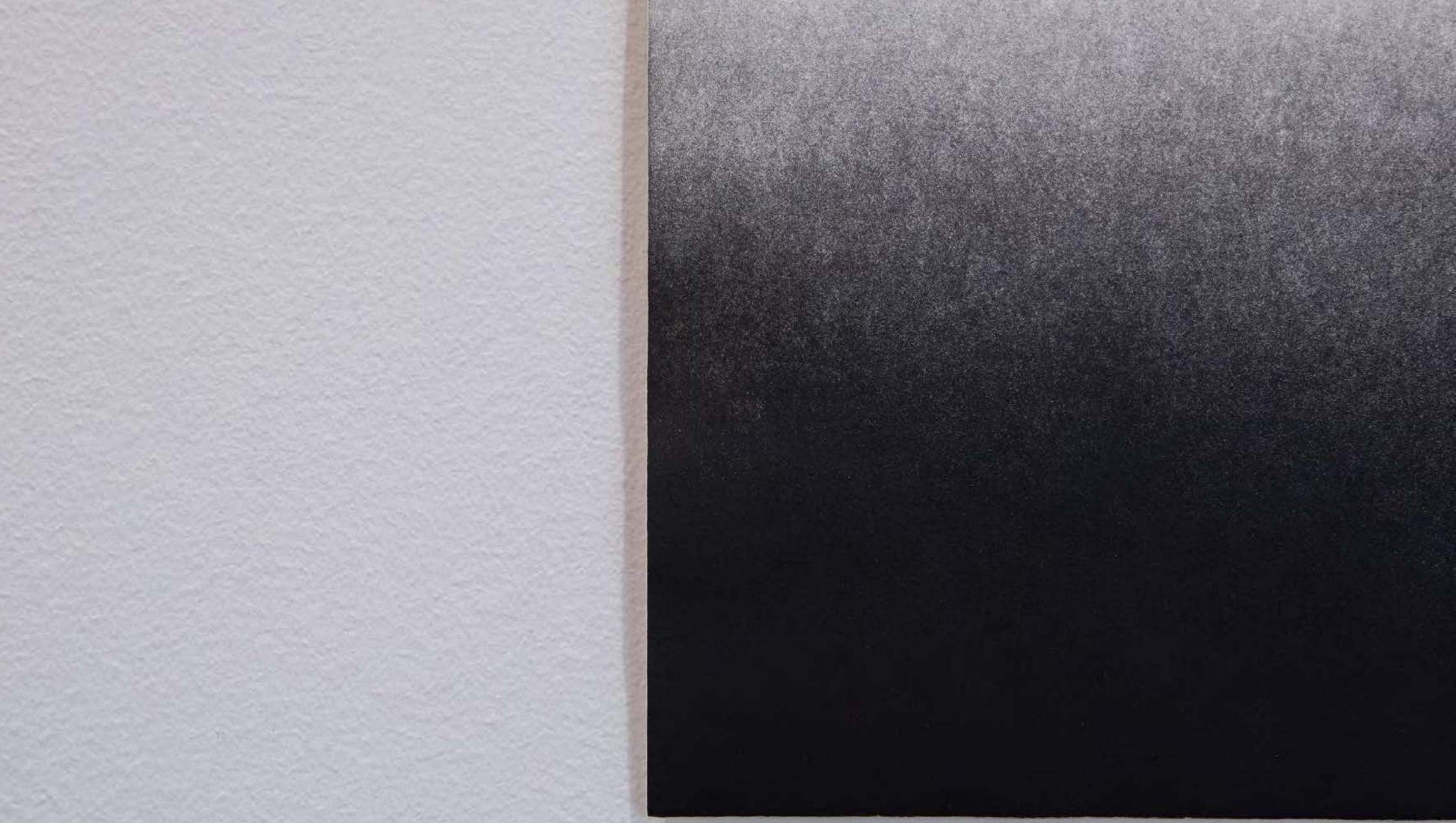


HEIDI MELAMED  
*Imaginary Space in Orange* 2018  
 mixed media, oil, gold leaf on canvas  
 2018  
 NERAM









HELEN MORGAN





*The backyard, remembered* is a series of nine unique-state prints that records the colours of my childhood backyard from memory. My strongest memories of this space are of the beauty of the trees, plants, sky, and discarded objects found there, as their colours transformed in changing light and weather. As I began making the work I found that it was impossible to visualise exact colours from memory. Instead, they had to be searched for through an intuitive process of printing and reprinting until familiar and resonant colours emerged. The medium of aquatint allows semi-transparent inks to be layered in endless variations, while the very thin, delicate paper gives the colours an immediate presence, as though they are floating in space. The work evokes the elusiveness of both memory and colour, paying homage to the childhood home as a significant and enduring presence in adult life.









HELEN MORGAN ▴ EMANATE: 2018 NAS GRADUATES, NERAM











JANE BURTON TAYLOR





*Grace* replicates the shape of a dome and investigates aspects of religious ritual. It references the “dome of heaven” of early Christianity, when it was believed the earth had a firmament that held the heavens. The artwork explores the idea of sacred space; in particular, a place to make wishes or prayers. Eighteen disembodied pairs of wings made of beaten steel and covered in latex-dipped silk, form the structure, with red linen threads hanging down to the ground, lightly weighted by lead sinkers. The wings are an abstraction of, and a reference to the doves depicted in the decoration of many medieval domes.

The choice of steel as a material is made in order to manifest the challenging physical and psychological work of realising dreams. The unlikelihood that steel would ‘fly’, which it does in this artwork, suggests possibility even when seeming impossible. The steel has been hand-beaten and bent then welded to form the skeletal shape of wings. The silk has been first layered on feathers to glean an imprint then dipped in wax to stiffen. The wings form both an arc above the gallery visitor, and a maze of red threads. (The weight of the sinkers varies, assisting the wings in their flying motion.) Each set of wings can be induced to fly by its hanging thread. The visitors’ movements activate the wings and a ritual action is suggested, like the turning of a prayer wheel, a gesture towards manifesting a hope or a longing.











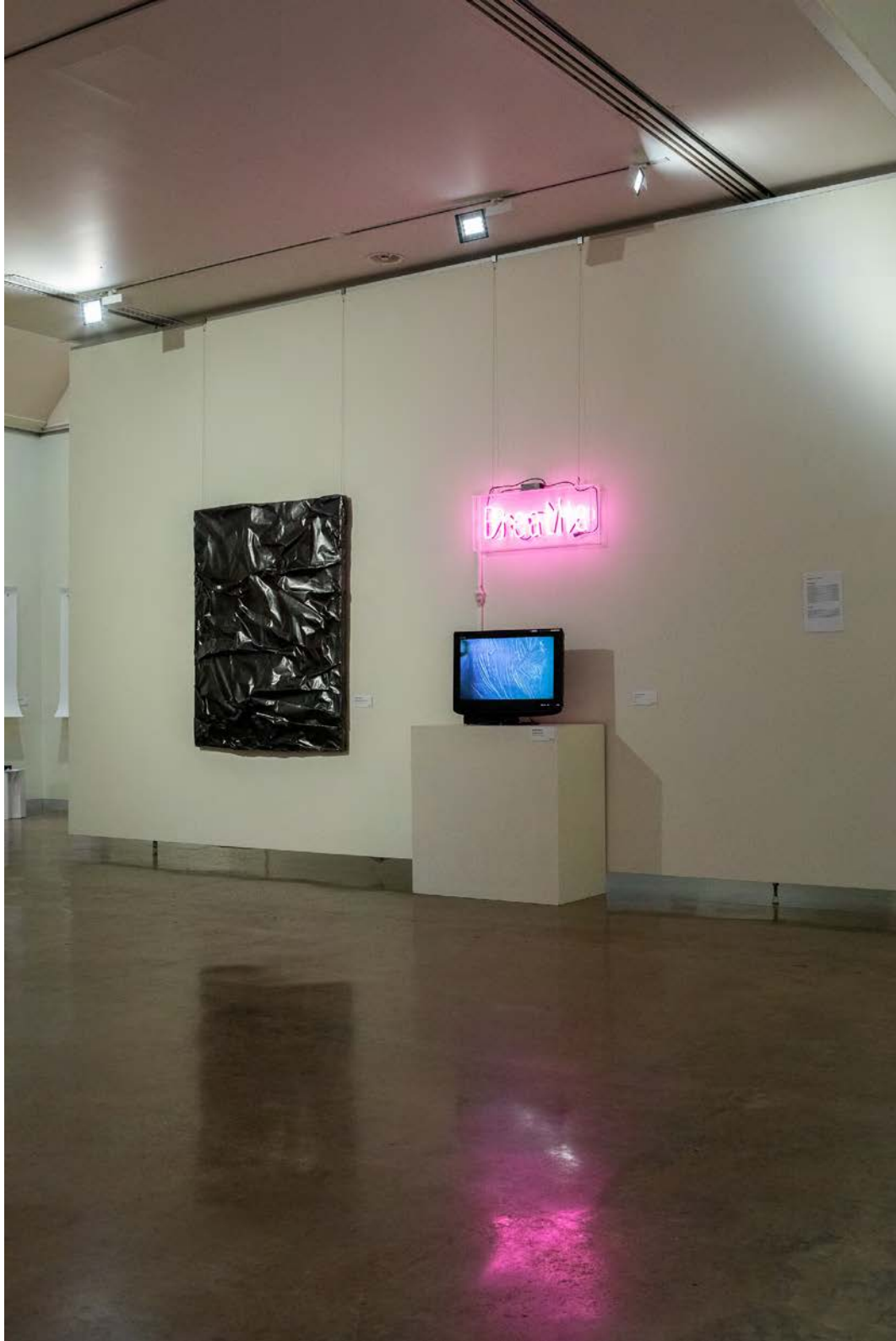








JOANNE MAKAS



My work explores the essential elements of process and materiality and is a response to my experience of daily life. Working across painting, installation, performance and video, my practice as research is philosophically informed by making and thinking about making. I have an underlying interest in the human body and how my art practice can reveal a thinking feeling body that is always in process.

Simultaneously, I am concerned with how the intelligent body reveals the role of art in meaning making. My work is also about bringing the body as a living experiential condition to the forefront of my creative practice. In many of my works I try to capture something to do with movement. Key themes I investigate are: duration, gravity and endurance through the activity of application, layering and folding. Privately performative, I intuitively use the limits of material, body and time as guidance to create work that invites the viewer to slow down.







JOANNE MAKAS  
EMANATE: 2018 NAS GRADUATES, NERAM



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EMANATE: 2018 NAS GRADUATES, NERAM















Indian born Sydney-based artist Kirtika Kain examines how oppressive social hierarchies and power structures have been enforced upon and embodied by generations before her, from the perspective of an outsider. Excerpted from Indian historical archives, Kain incorporates the first English transcription of the implicit codes and regulations that have been lived for centuries. These rules are silkscreened repeatedly with materials that relate to themes of valuation, corporality, ritual and the manual labour of the lower classes including iron filings, gold, vermillion and bitumen. Through diverse alchemical and experimental printmaking processes, Kain attempts to transform the language and these materials into aesthetic object of value; thus, erasing, re-defining and re-imagining a personal and collective narrative.













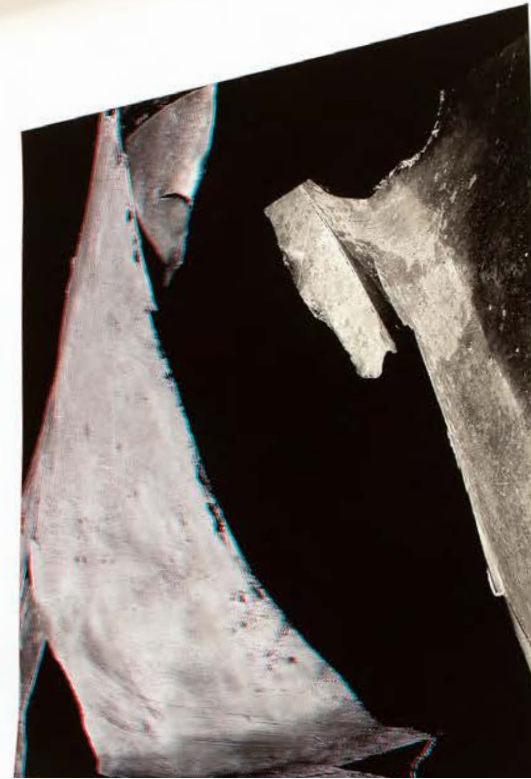
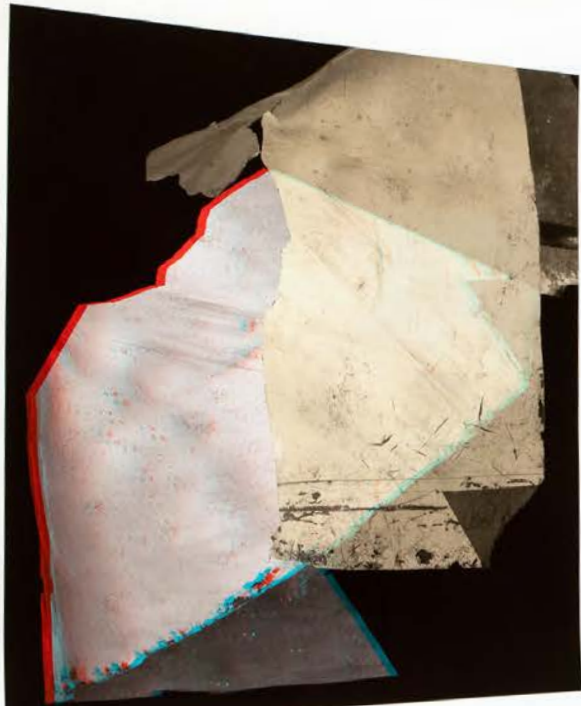




An abstract artwork featuring a background of fine, light-colored dots (halftone). Overlaid on this are several torn, layered pieces of paper. One piece in the upper right is white with a black shape cut out of it, and a bright cyan border. Another piece in the lower left is white with a black shape cut out of it, and a bright cyan border. A third piece in the upper left is white with a black shape cut out of it, and a bright cyan border. The torn edges of the paper are irregular and jagged, creating a sense of depth and texture.

LOUISE ALLERTON





My current body of work explores the nexus between materiality and immateriality through photo media. The works are anaglyphs, interactive and performative when viewed through 3D glasses, revealing multi dimensionality and the illusiveness of materiality.

I like to think of the works as photo assemblages, causing viewers to rethink and question vision.









LOUISE ALLERTON  
EMANATE 2018  
Mixed Media  
2018  
2018.18





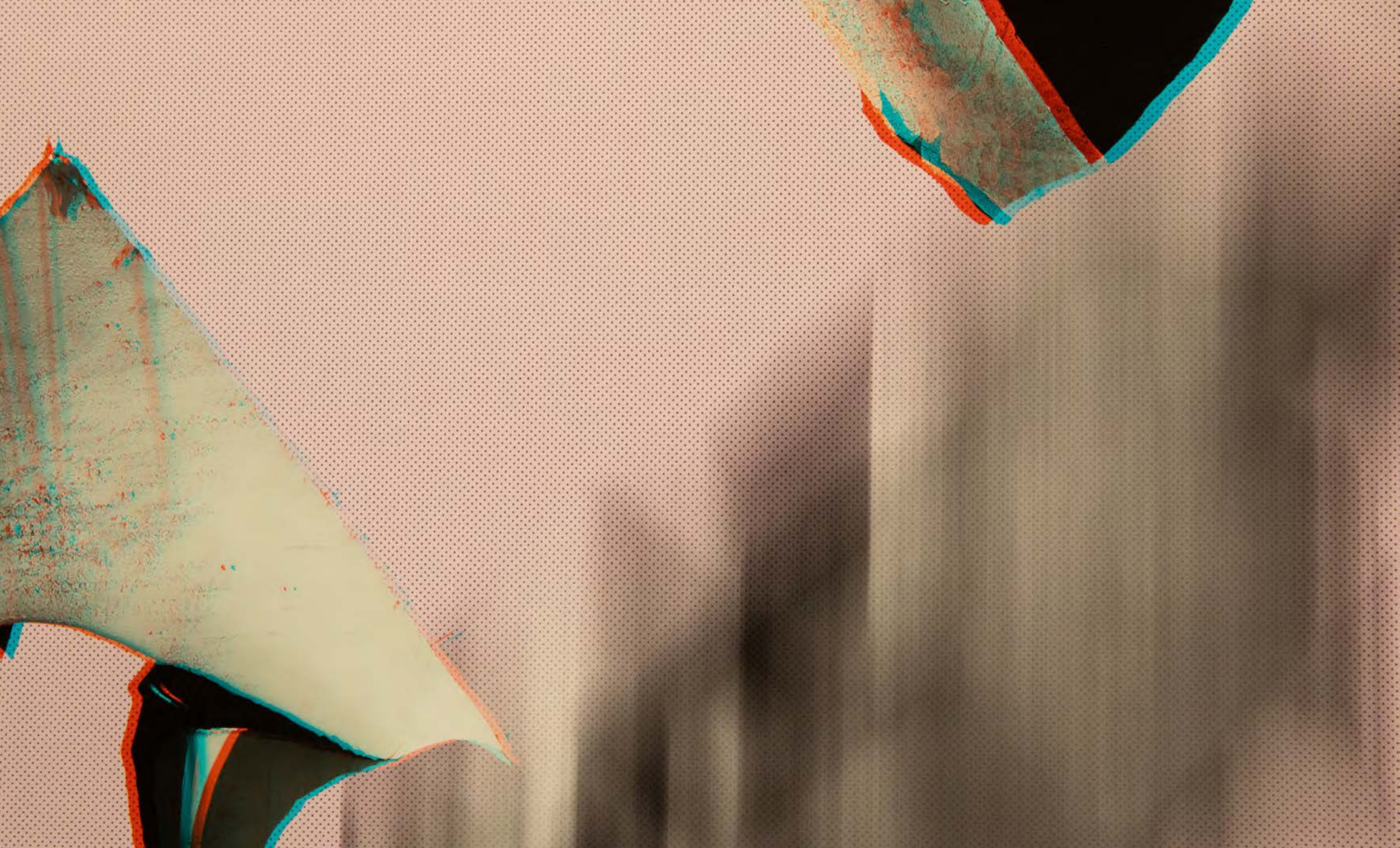


LOUISE ALLERTON A EMANATE: 2018 NAS GRADUATES, NERAM



LOUISE ALLERTON  
TRANSFORMERS / 2018  
anaglyph  
A. TUNING









TIZIANA TRINGALI



My work is a study of the earth's natural landscapes and each individual's unique perception of these environments.

My primary area of investigation is the exploration of the landscape as a critical element contributing to the experience of the human species. My art probes the beautiful and cruel aspects of our natural environment and ultimately seek to celebrate the ecosystem in which humans exist.

A secondary theme communicated through my work is that of individual perception of the landscape and environment. As humans, we each perceive and interpret our surrounds to create our unique version of reality. These works reflect my perception of a landscape but should be sufficiently abstract to provoke the observer to question how they perceive their environment and recognise their unique perspective.

The aesthetic of my works adopts a minimalist style, playing on the contrast of light and dark, and evoking the wind, position and movement in the landscapes which is achieved through the brushwork. Drawing on inspiration from artists of the Romantic period, my works embody the sense of place and the human desire for connection to the environment. The minimalist, contemporary style, allows the viewers to experience and interpret the landscape based on their own perceptions.





Tiziana Tringali  
 Untitled  
 2018



Tiziana Tringali  
 Untitled  
 2018





TIZIANA TRINGALI  
EMANATE: 2018 NAS GRADUATES, NERAM



TIZIANA TRINGALI  
EMANATE: 2018 NAS GRADUATES, NERAM



TIZIANA TRINGALI  
EMANATE: 2018 NAS GRADUATES, NERAM







TIZIANA TRINGALI  
*Ondine* 2018  
olio su tela 100x150 cm  
PER





TIZIANA TRINGALI  
Emanate (2018)  
Acrylic on canvas  
100x100 cm



TIZIANA TRINGALI  
Emanate (2018)  
Oil on canvas  
100 x 150 cm



WENDY MILLER





My videos and photographs are a symbol of entropy (the gradual breakdown of order in any system). The 17th century Dutch Master Rachel Ruysch (1664-1750) inspired this work. I bring to life her flower still life in unfired clay. However, once brought to life time-lapse video and photographs capture the unpredictable beauty of the decay evoking the traditional idea of vanitas (a still life whose theme is the brevity of life) and hinting at the transience of beauty.



Wendy Miller  
Emanate: 2018 NAS Graduates, NERAM

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Wendy Miller  
Emanate: 2018 NAS Graduates, NERAM







WENDY MILLER  
*Bleaching #1* 2018  
 pigment print on handmade rag, 5 editions + 3 ap (1st edition sold)  
 \$1400

WENDY MILLER  
*Bleaching #2* 2018  
 pigment print on handmade rag, 5 editions + 3 ap (1st edition sold)  
 \$1400



WENDY MILLER  
*Bleaching #3* 2018  
 pigment print on handmade rag, 5 editions + 3 ap (1st edition sold)  
 \$1400



WENDY MILLER  
Vestibles #1, 2018  
Mixed media on paper, 100 x 100 cm (39 x 39 in.)  
2018 PIERRE



WENDY MILLER  
Vestibles #2, 2018  
Mixed media on paper, 100 x 100 cm (39 x 39 in.)  
2018 PIERRE



WENDY MILLER  
Vestibles #3, 2018  
Mixed media on paper, 100 x 100 cm (39 x 39 in.)  
2018 PIERRE



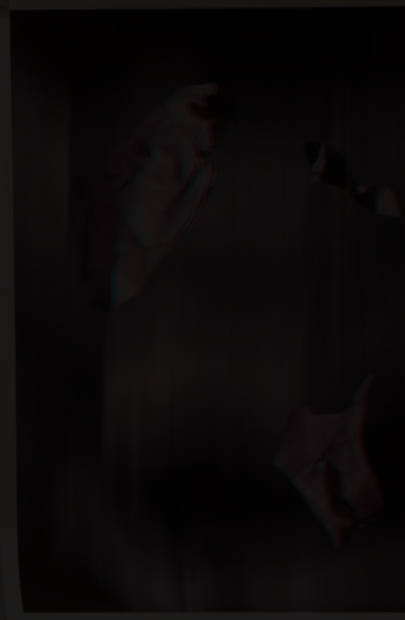
WENDY MILLER  
Vestibles #4, 2018  
Mixed media on paper, 100 x 100 cm (39 x 39 in.)  
2018 PIERRE



WENDY MILLER  
Vestibles #5, 2018  
Mixed media on paper, 100 x 100 cm (39 x 39 in.)  
2018 PIERRE







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