

The Way We Wear

School of Art & Design
Australian National University



Australian
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The Way We Wear

Contemporary wearables from the School of Art & Design
Australian National University

19 March - 31 May 2019

Embassy of Australia, Washington DC, USA



Australian
National
University



Embassy of Australia
Washington, D.C.

Foreward

Professor Denise Ferris
Head of School of Art & Design, Australian National University

The Way We Wear is an exhibition of contemporary wearable art by current staff and recent alumni of the Australian National University (ANU) School of Art & Design (SOA&D).

The exhibition reflects the diverse and rigorous practice-led research central to the School. The artists address ideas of wearable art through a variety of mediums from across the School's eleven studio disciplines – Animation & Video, Ceramics, Design, Furniture, Glass, Jewellery & Object, Painting, Photography, Printmedia & Drawing, Sculpture & Spatial Practice, and Textiles — with many artists taking a cross-disciplinary approach to making work.

The work extends beyond fashion with many of the artists tackling political and environmental concerns pertaining to the School's research clusters, which include 'Nature/Culture' and 'Activism/Social Engagement.'

Through her curatorial work and her oversight of this exhibition, Acting Director at the Centre for Art History & Art Theory, Dr Charlotte Galloway, has suggested the breadth and depth of the School's practitioners and I commend her insightful catalogue essay to you.

The ANU School of Art & Design is outward looking. We are a world leading Research School, known for our strengths in art history, theory and curatorship, and in practice-led art and design research. Our scholars engage deeply with other academic disciplines within both the Research School of Humanities & the Arts, and the broader ANU, with opportunities for staff and students to pursue collaborative and cross-disciplinary research that includes Digital Humanities, Engineering, Computer Science, Medicine and Public Health.

As a School, we value our enduring international ties. Excellence in education is driven by the high quality research and practice of our academic staff. A dynamic visitor's program of international artists and scholars, as well as opportunities to internationalise our research, such as this exhibition, cement our strong engagement with an international cultural sector.

We extend our thanks for the opportunity to present this exhibition at the Embassy of Australia, Washington, with particular thanks to Laura Reid Nix, Visual Arts Program Manager, Embassy of Australia (Washington) for her work toward this exhibition. The international reach of our research is central to the School's goals, and it is our privilege to present the innovative and critical research of our School on the global stage in Washington. We thank Paul Harris at the ANU North American Liaison Office for his support of the artists, our team and therefore our School's participation in this exhibition.

Together with my colleagues at the ANU School of Art & Design, I congratulate the exhibiting artists on their highly imaginative work in

this exhibition. We continue to be excited by the contributions our staff and alumni make to the cultural sector both locally and internationally, and acknowledge the significant impact of their research in building culture that is empathetic and intellectually rigorous, and in practice the way we wear.



Professor Denise Ferris
Head of School of Art & Design, Australian National University
February 2019

Photo: Jason O'Brien



Jacqueline Bradley
Nighthfall, 2017
cotton velvet,
eucalyptus branch,
shoes, cotton, linen
62 x 120 x 340 cm
Photo: Brenton
McGeachie

The Way We Wear

Dr Charlotte Galloway
Acting Director, Centre for Art History & Art Theory
School of Art & Design, Australian National University

Artist Dr. Jacqueline Bradley remarks 'Clothing is an excellent indicator of wearer expectation'.¹ If we consider how the objects in this exhibition might be worn, by whom, what they say, and how we interact with them, each object offers a multiplicity of reasons and avenues for engagement. Our responses will reflect our own cultural backgrounds and attitudes towards clothing and adornment, and our knowledge and experiences of the environment.

In literal form, clothing and accessories are worn on the body. They serve a utilitarian purpose and act as a vehicle for us to make statements about our personalities and interests. Adornment is also an important cultural signifier that both connects and separates groups and individuals. In a conceptual context, clothing as object carries diverse meanings and histories – a hat may remind us of a special occasion, a

1 Jacqueline Bradley, "Well Equipped," PhD diss., (Australian National University, 2018).

coat may tell a seasonal story. Sometimes we keep a child's first shoe, the memories of first steps towards the future being fixed within the tangible artefact. The objects in this exhibition traverse the literal and conceptual, and reflect a complex diversity found within the exploration of common themes. Each artist engages with wearable objects, literally and conceptually, to express their ideas which are mediated through an Australian experience.



(Previous page)
Jacqueline Bradley
Nighthall (detail), 2017
cotton velvet,
eucalyptus branch,
shoes, cotton, linen
62 x 120 x 340 cm
Photo: Brenton
McGeachie

(This page)
Jacqueline Bradley
Rock Shoe, 2018
rock, shoe, wax,
epoxy, leather
14 x 18 x 20 cm
Photo: Brenton
McGeachie

The works are loosely termed 'wearable art' – objects created within a visual arts environment that are designed to adorn the body, or clothing and accessories that have been transformed and lose their ability to be worn while retaining familiarity as a wearable object. When selecting works, the objects readily reflected two of the ANU School of Art & Design's research clusters: 'Nature/Culture' and 'Activism/Social Engagement'. The artists represented in the exhibition express their engagement with these themes in a wide variety of media. All share, however, a common connection through their engagement with the body, embedding us as human beings within the artwork itself. The selected artists are working in fields that draw on the power of clothing and accessories as universally recognisable items, to communicate with the viewer on contemporary issues of personal and global importance.

Linking nature and culture is of increasing significance in Australia. Australia's First Nations peoples have inhabited this vast continent for over 50,000 years. Their relationship to country is profound and is embedded within all aspects of their culture. Australia is now also home for people from across the globe and our multi-cultural society brings with it diverse cultural attitudes towards our environment. This creates challenges and opportunities as we learn from each other through respect and appreciation of divergent views, beliefs and approaches.

Objects of adornment are shared across cultures and are an avenue to bridge these cultural divides. Dr Rebecca Mayo's tent forms and simply constructed jackets are imbued with complex connections to nature, past and present. Her making process incorporates natural dyes from flora found in environments where community groups are involved in restoring land contaminated by introduced weeds and man-made rubbish. Walking through the bush wearing her garments introduces a repetitive performative element. These actions take part in the present while the wearer is engulfed or adorned in objects that connect to a timeless past through the material used to create the patterns printed onto the textiles. The use of natural dyes and fibres for clothing and performance are part



Rebecca Mayo
Merri Creek
Zeltbahn, 2019
digital print
158 x 108 cm

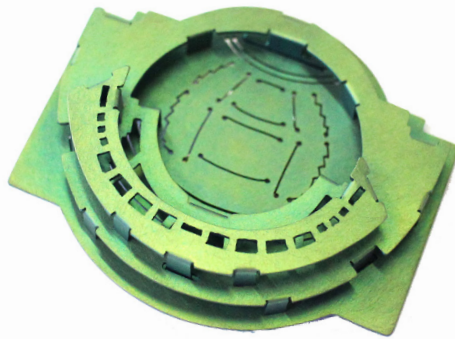
Rebecca Mayo
*Strettle Wetland
community weeding,
Merri Creek,
Thornbury, 2014*
digital print
42 x 59.4 cm



of many indigenous traditions that still exist today, reinforcing a shared connection across our diverse backgrounds.

Similarly, Bradley creates emotive responses that traverse cultural boundaries through her use of clothing and accessories. A passion for the outdoors sees her bring everyday articles of clothing together with objects from nature. In particular, she considers the way we engage with the environment – sometimes we try to contain it, inevitably causing tension and odd juxtapositions, at other times we succumb and work with it to create a harmonious relationship. However, we are reminded of how we inevitably introduce a disruptive element into the natural world, wherever we go.

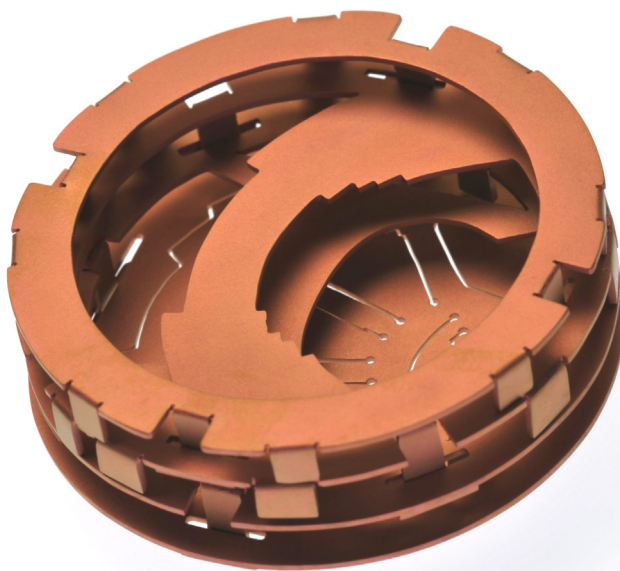
Parallel to our engagement with the vast scale of Australia's natural geography are our cityscapes, which are places where diverse cultural interactions occur. Man-made environments create different tensions as our behaviours and engagement with others is dictated by building designs and traffic flows. We create physical environments that are exclusive to particular groups. These pressures are highlighted in Larah Nott's works which disturb our association with space and challenge the perceived elitism of many buildings which have become symbols of cultural superiority. Well-known architectural landmarks are stripped back to their basic forms and re-created into a wearable object. Inverting our relationship with these spaces – with the wearer engulfing the monument – reminds us that these buildings are nothing more than man-made edifices. Reducing the scale to something we can hold in our hand and wear on our body encourages familiarity with these spaces and a breaking down of perceived societal hierarchies. Phoebe Porter makes the man-made personal. Her explorations in jewellery focus on individual narratives of belonging to place. Drawing on city transport maps her works represent journeys we take when moving to somewhere new. When we wear these objects, they travel with us creating new journeys both literally and figuratively.

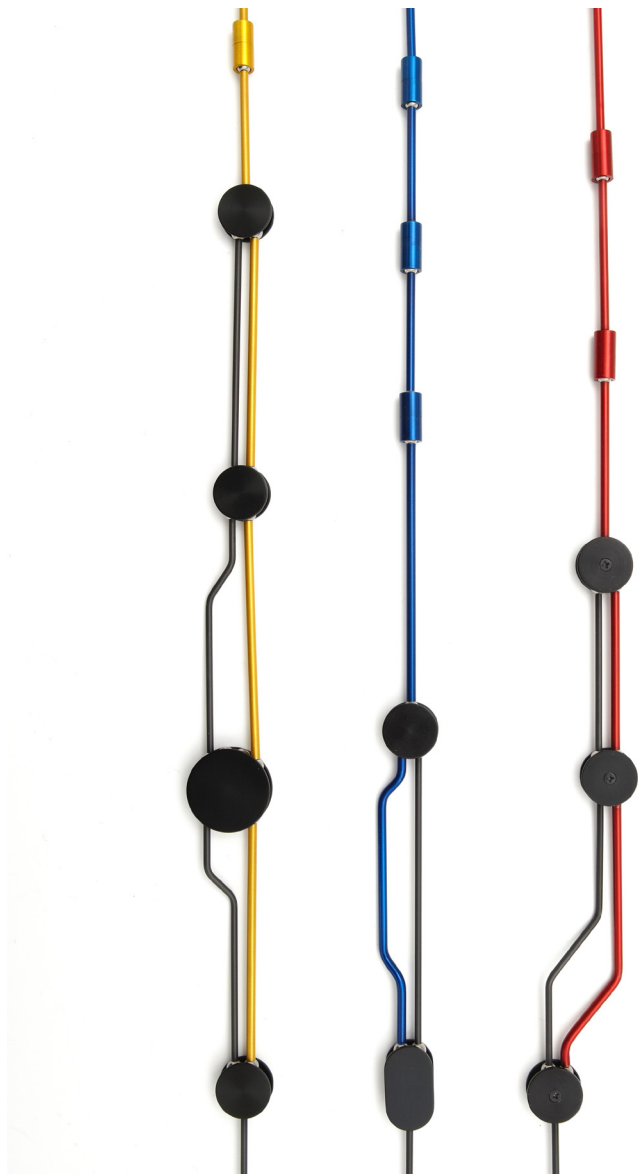


Larah Nott
*Kennedy Center
Opera House*, 2018
handcut and folded
anodised titanium
6.0 x 5.2 x 1.5 cm

Larah Nott,
*Melbourne Hamer
Hall*, 2016
handcut and folded
anodised titanium
5.5 x 5.5 x 2 cm

Private collection
Canberra, Australia.





Phoebe Porter
Transist necklaces,
2010-15
aluminium, titanium,
stainless steel
60 x 15 x 1 cm

Cultural connections are more overtly expressed in Boya Yu's jewellery. Acknowledging her use of Chinese cultural symbols associated with her background, she melds tradition motifs with western aesthetics, creating objects that sit between both. This in-between position is felt amongst many who have moved to Australia and find themselves negotiating different cultural understandings. Her choice of medium also traverses traditions as she applies enamels in a way that draws on Chinese brush painting techniques. Her jewellery does not have a singular identity and while we can all find some resonance between the objects and our own world and experience, her work has a universality of non-belonging.

(Left - Right)
Boya Yu
Jilim Rime - 1, 2018
print on steel, spray paint
20.5 x 10.5 x 1.5 cm

I am saying it - 1, 2018
steel, enamel
12.5 x 6.5 x 4.1 cm





Dean Cross
*Maquette (making
icons disappear),*
digital image, 2017
inkjet print

While Australia's physical environment strongly drives these artists' practice, 'Nature/Culture' is rarely independent from 'Activism/Social Engagement'. Mayo's work, for example, has a clear activist and social function as participants engage in environmental rehabilitation. First Nations artist Dean Cross challenges 'wearer expectation' in his work *Obey a Widow's Son*. He takes the powerful symbol of a ghillie suit (illustrated here in the work *Maquette (making icons disappear)*), used for extreme army camouflage and known colloquially as a 'Yowie' suit, to highlight the invisibility of Australia's First Nations as people. The yowie is a creature of Aboriginal folklore and has been adopted by western cultures in Australia to refer to a wild man of the bush. As Cross notes, the work 'raises questions around the visible and invisible and seeks to address issues of the persistent invisibility of Aboriginal people in Australia'.² Of Worimi descent and born on Ngunnawal/Ngambri Country in which Canberra is located, Cross is culturally connected to country. It is his ancestral home which is now shared with people from all over the world, many of whom do not grasp the deep relationship between the physical environment and Australia's First Nations people. Using clothing forms that are recognised by many but for different reasons offers an immediate connection between all who view the work and sets up the potential for further communication and ideally, understanding.

The role of clothing in communicating personal relationships and social practices is cleverly articulated in Sian Watson's work *Stuck Together*. Here, the wearables are socks and they create the work. The interaction between the feet of two people, coming together, moving apart and shifting in space evoke a wide range of emotions and memories in viewers. Yet, it isn't only about the feet, it is the socks that add the extra layers of meaning. The simple act of wearing socks creates a barrier between the participants. They stick to each other, but are not touching.



Sian Watson
*Stick Together (film
still)*, 2018
digital video
00:02:04 min

Activism in a more subtle form is seen in the work of Alison Alder, Dan Edwards and Megan Hinton's *The Uniform Project*. The concept for the work arose from observation that through history, dress usually identifies professions and status. When looking at images of artists through history, female artists have been invariably depicted in smocks or delicate dresses. Positioned in demure poses these images suggest a dilettante approach to their work rather than portraying professionalism – this did not reflect the artists' own practice or that of their peers. What then, would be the identifying uniform for a professional female artist? Working in a collective environment, each artist chose a personal muse and created designs that were transferred to the coats which themselves were of a formal style, associated culturally with 'serious' professions. The coats came to represent collaborative social practice through their basic form, while demonstrating marked individuality through the designs. The coats were given to well-known female artists (Ashley Eriksmoen, Katy Mutton, and Ruth Waller) to wear and together they portrayed a collective strength asserting their professional artistic credentials.

The Way We Wear brings together diverse approaches that reflect current exploration in the field. Some artists utilise familiar objects of clothing to engage in social commentary. Others create objects that connect us with places, meaning and each other. Wearables have a great power to transmit ideas and concepts. When worn they reflect our personalities and beliefs. When disassociated from their original function the object acts as a nexus that traverses culture and place. The contemporary works in this exhibition are exemplars of the power of wearable art as a medium for international communication and understanding.



Alison Alder
Af Klint / Waller (worn
 by Ruth Waller), 2016
 screen print on cotton
 drill, wooden buttons
 and woven wool
 embellishment by
 Daniel Edwards
 dimensions variable
 Photo: Julia Boyd



Alison Alder
Af Klint / Waller (front
 & back view), 2016
 screen print on cotton
 drill, wooden buttons
 and woven wool
 embellishment by
 Daniel Edwards
 dimensions variable



(Above)
 Daniel Edwards
Smart/Eriksmoen
 (front & back view),
 2016
 appliqué and screen
 print on cotton drill,
 dimensions variable

(Right)
 Daniel Edwards
Smart/Eriksmoen
 (worn by Ashley
 Eriksmoen), 2016
 appliqué and screen
 print on cotton drill,
 dimensions variable
 Photo: Julia Boyd





(Above)
Megan Hinton
Stepanova/Mutton
(worn by Katy
Mutton), 2016
screen print on
cotton drill
dimensions variable
Photo: Julia Boyd



Megan Hinton
Stepanova/Mutton
(back & front view),
2016
screen print on
cotton drill
dimensions variable

Artist Biographies

Alison Alder

Alison Alder is a visual artist whose work blurs the line between studio, community and social/political art practice. The formative years of her career were spent working in the screen-printing workshops of Megalo (Canberra) and Redback Graphix (Wollongong/Sydney) where she was co-director from 1985–1993. Later she worked within Indigenous organisations in Tennant Creek in the Northern Territory. In 1996/97 Alder received an International Year of Tolerance Fellowship from the Australia Council in recognition of her work toward social justice and equity through art practice.

Alder is a fellow of the Australian Prime Ministers Centre at the Museum of Australian Democracy where her research is currently on exhibition in a solo show titled *One To Eight*. In 2018, Alder was commissioned by the Australian War Memorial to produce a new work for the exhibition *Propaganda*, which was exhibited at the Mornington Peninsular Regional Gallery.

Alder's work has been exhibited in several key Australian exhibitions including *State of the Union* at the Potter Museum of Art (Melbourne,

2018), *Making It New: Focus on Contemporary Australian Art* at the Museum of Contemporary Art (Sydney, 2009) and *Unfinished Business* at the Australian Centre for Contemporary Art (Melbourne, 2018).

Her work is held in the collections of the National Gallery of Australia, the New York Public Library Print Collection, most State galleries in Australia, numerous regional galleries and the Australian War Memorial as well as private collections including the Cruthers Collection of Women's Art and the Kerry Stokes Collection.

Alder is currently Head of Printmedia and Drawing Workshop at the ANU School of Art & Design.

Dr Jacqueline Bradley

Dr Jacqueline Bradley is a Canberra-based artist who makes sculptural, wearable and performance works using found objects, fabric, metal and timber. Her work is concerned with the layers of meaning, history and experience that intersect in contemporary relationship to the outdoors.

Bradley has exhibited and collaborated with artists and curators in Australia and internationally, and worked with national parks staff and landscape architects on site-specific performances in both Canada and Australia. Significant exhibitions of Bradley's work include the 2017 installation, *Climbing Equipment* at the National Portrait Gallery of Australia, in the *National Self Portrait Prize Exhibition* 2015 (Australia) and the European touring exhibition *FuturoTextiles* (2012 – 14). Recently, Bradley has been curated into a range of national and touring exhibitions focused on wearable sculpture, environmental concerns and feminism. In September 2018, Jacqueline exhibited her final body of research for her PhD, titled, *Well Equipped*, at the ANU School of Art and Design Gallery.

The recipient of a range of awards and prizes, including the inaugural Harris and Hobbs Small Sculpture Prize and the Rosalie Gascoigne Capital

Arts Patrons Organisation award, Bradley has also been shortlisted for numerous significant art awards including the Hobart City Art Prize, the Hutchins Prize and the John Fries Award. Her work is held in numerous private collections nationally.

Bradley was awarded a Doctor of Philosophy from the ANU School of Art & Design in 2018. She is currently a lecturer at the ANU School of Art & Design in the discipline of Sculpture & Spatial Practice.

Dean Cross

Dean Cross was born and raised on Ngunnawal/Ngambri Country and is of Worimi descent. He is a trans-disciplinary artist primarily working across installation, sculpture and photography. His career began in contemporary dance, and he performed and choreographed nationally and internationally for over a decade with Australia's leading dance companies. Following that, Cross re-trained as a visual artist, gaining his Bachelor's Degree from Sydney College of the Arts, and his Bachelor of Visual Arts Honours (First Class) from the ANU School of Art & Design in 2017.

Recent exhibitions of his work include, *Tarnanthi* (2017) at the Art Gallery of South Australia (Adelaide), and *RUNS DEEP* (2018) a solo exhibition at Alaska Projects (Sydney). In 2018, Cross also exhibited at Artbank (Sydney), Australian Centre for Photography (Sydney), and as a part of the NEXTWAVE Festival (Melbourne).

Cross has been a finalist in the Indigenous Ceramic Prize (2018) at the Shepparton Art Museum (Victoria), The Churchie Emerging Art Prize 2016 at QUT Art Museum (Queensland), The Redlands Konica Minolta Art Prize 2015 (Sydney), and the Macquarie Group Emerging Art Prize 2015 (Sydney), where his work was awarded the Highly Commended prize. Cross' work is held in numerous private and public collections including

the Art Gallery of South Australia, The QUT Art Museum and the National Gallery of Victoria.

Cross completed a year-long Artist in Residence at the Canberra Contemporary Art Space (CCAS) in 2018, and undertook a month long residency in Beijing, China as part of the 4A Beijing Studio Residency Program 2018. Cross is a current artist in residence at Carriageworks (Sydney). In 2019, Dean will undertake the inaugural Canberra/Wellington Indigenous Artist exchange, supported by the Australian Capital Territory Government to undertake research with the National War Memorials in both Canberra and Wellington.

Daniel Edwards

Daniel Edwards is a Canberra-based visual artist. He graduated in 2009 with a Bachelor of Visual Arts Honours from the ANU School of Art & Design majoring in Textiles. Since then, he has exhibited his work at the ANU School of Art & Design Gallery, CraftACT, and Canberra Contemporary Art Space. His work explores the crossovers of culture with his innovative and contemporary approach to weaving, tapestry and felting. Incorporating music, family photographs and domestic objects. Edwards explores the connection between his Anglo-Indian heritage and his Australian upbringing, and expresses his sense of identity through the textile medium. Working with cloth, yarn and domestic textiles, he explores elements of traditional craft practices and issues surrounding migration, gender and technology.

Megan Hinton

Megan Hinton is an artist and designer working across printmaking, textile design and collaborative projects. Her work explores the interaction of colour and form, with Hinton's recent work strongly influenced by

geometric abstraction, constructivism and Bauhaus textiles. In 2008, Hinton graduated with Bachelor of Visual Arts Honours (First Class) majoring in Textiles from the ANU School of Art & Design.

She has exhibited widely in group exhibitions and in 2018 held a solo exhibition, *United Constructs*, at Megalo Print Studio + Gallery (Canberra). Hinton also produces a range of screen printed scarves and homewares under the label Megan Jackson. She has worked on a range of commissioned projects across graphic design, illustration and textile design. In 2019, she is a finalist in the Burnie Print Prize, Tasmania.

Hinton is the current Senior Gallery Coordinator at the ANU School of Art & Design Gallery.

Dr Rebecca Mayo

Dr Rebecca Mayo is an Australian artist. She graduated with a Bachelor of Visual Arts from the University of South Australia (Adelaide) in 1992. Mayo went on to obtain Bachelor of Visual Arts Honours (First Class) from RMIT University, Melbourne in 2000. In 2019, Mayo was awarded a Doctor of Philosophy (Visual Arts) from ANU School of Art & Design.

Trained in printmaking, she draws upon the medium's performative attributes of repetition and re-iteration. She is particularly interested in how such repetitive processes might articulate or correspond with ways of thinking, being and acting. Similarly, the repetitive and sometimes meditative act of walking has become increasingly central to her practice. Mayo principally examines relations and interactions between urban ecologically significant sites and people. Most recently, she has been reactivating superseded printing and dyeing techniques using dye extracted from plants gathered at urban restoration sites. The resulting textiles are installed in situ or are re-introduced to the sites via her practice of walking or via the bodies of fellow restoration volunteers.

Mayo has exhibited extensively including at RMIT Gallery, Melbourne, Tamworth Regional Gallery, with solo exhibitions of her work at Heide Museum of Modern Art (Melbourne) in 2017, and Megalo Print Studio (Canberra) in 2010.

Mayo is a current Lecturer in Printmedia and Drawing at the ANU School of Art & Design.

Larah Nott

Larah Nott is a jewellery and object maker based in Canberra, Australia. After studying jewellery design and manufacture in London and at Melbourne Polytechnic, she moved to Canberra in 2012. Larah graduated from the ANU School of Art & Design in 2014 with a Bachelor of Design Art majoring in Gold and Silversmithing.

Traditional techniques such as raising, forging, repousse, welding and enamelling form part of Nott's practice, as well as contemporary techniques combining Computer Aided Design (CAD), rapid prototyping, laser cutting, laser welding and machining.

Nott has exhibited in Australia, Taiwan, Japan, USA, France and Thailand. Her work is held in private and public collections including Toowoomba Regional Art Gallery (Queensland) and the Daalder Contemporary Jewellery Collection at the Art Gallery of South Australia (Adelaide). She has received numerous awards for her work including the Boronia Award for Excellence in Gold and Silversmithing (ANU, 2014), the Robert Foster Memorial Award (Capital Arts Patrons Organization, 2018) and the Australian Contemporary Wearables Acquisitive Award, (Toowoomba Art Gallery, Queensland, 2015). In 2018, Nott was also a finalist in the National Contemporary Jewellery Award (Griffith, New South Wales). Nott is represented by Bilk Gallery, Canberra.

Phoebe Porter

Phoebe Porter is a contemporary jeweller. She graduated with a Bachelor of Visual Arts Honours (First Class) majoring in Gold and Silversmithing from the ANU School of Art & Design in 2001.

Since 1998, Porter has been developing her intimate knowledge of materials, process and craftsmanship. Often working with titanium, stainless steel and aluminium, she successfully combines industrial materials and processes with precious. Each of Porter's designs are refined to their necessary elements, often using a mechanism as a starting point, which then becomes integral to the design. She creates striking pieces that can stand alone as sculptural objects, yet come alive when worn.

Porter has exhibited extensively across Australia as well as in Japan, Germany and the UK. Her work has been acquired for a number of public collections, including the National Gallery of Australia (Canberra) and the Powerhouse Museum (Sydney). She has also received a number of awards including a Canberra Critics' Circle Award and the Victorian Premier's Design Mark, and a number of grants from the Australia Council and Arts ACT.

Sian Watson

Sian Watson is a Canberra-based visual artist. In 2015, she graduated from the ANU School of Art & Design with a Bachelor of Visual Arts Honours (First Class) majoring in Sculpture. She was a recipient of numerous awards as part of the School's Emerging Artist Support Scheme including winning the Margaret Munro Mentorship to develop a public commission with Crafted Development Inc. Watson has exhibited internationally and nationally, with her work being represented at Sydney International Art Fair in 2018.

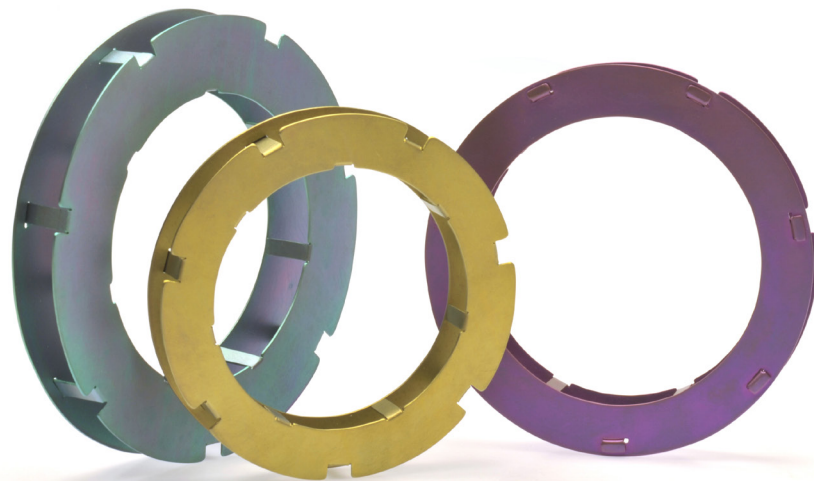
In 2017, Watson studied and worked in Canada, where she had her first solo show in Kingston, Ontario. In 2018, she participated in exhibitions in Sydney, Melbourne and Canberra, with her work being represented at Sydney International Art Fair and Canberra's Public Art Biennial Contour 556. Watson is currently preparing a new body of work for a solo exhibition at Tuggeranong Arts Centre in 2019.

Boya Yu

Chinese-born visual artist Boya Yu is currently living and working in Canberra. Yu completed a Master of Visual Arts at Birmingham City University in the United Kingdom, before studying a Master of Visual Arts (Advanced) at the Australian National University in Gold & Silversmithing from which she graduated in 2018.

She specialises in enamelling, and for Yu, jewellery is a language which she used to express her identity. Her work considers Chinese cultural identity in a global society, and charts connections between the aesthetic traditions of Western and Chinese cultures, highlighting shared interests in the simplicity of form.

She draws inspiration from the natural world and in her most recent body of work creates her own patterns and structures based on Jilin's pine tree.



Larah Nott
Spoke Bangles, 2016
handcut and folded
anodised titanium
dimensions variable



Jacqueline Bradley
Hand Warmer, 2018
digital print on
Hahnemuhle,
mounted on dibond
70 x 95cm
Photo: Brenton
McGeachie

About the School of Art & Design, Australian National University

The Australian National University (ANU) School of Art and Design (SOA&D) equips students with specialised skills for professional careers in the visual arts, media arts and design industries.

Our philosophy embraces an interdisciplinary and flexible approach to art education, where new technologies augment traditional media.

We are internationally recognised for studio-based teaching across the disciplines of Animation & Video, Ceramics, Design, Furniture, Glass, Jewellery & Object, Painting, Photography, Printmedia & Drawing, Sculpture & Spatial Practice, and Textiles. Our dedicated Centre for Art History and Art Theory offers acclaimed courses to develop critical thinking and curatorship skills.

To enhance potential for cross-disciplinary research, we give students the unique opportunity to combine art and design disciplines with subjects across ANU in our Flexible Double Degree program.

Our staff are renowned practising artists and researchers who lead hands-on courses. Students have access to a range of creative facilities

and equipment including our Digital Fabrication Lab and Inkjet Research Facility, as well as a dedicated art library and two multi-purpose gallery spaces.

Our artist-in-residence and international exchange program have established strong connections with a global network of leading artists and institutions, and through outreach programs and free public lecture series we enliven the cultural community of Canberra.

Located in an iconic art deco building on the ANU campus in central Canberra, the school has drawn on its proximity to Australia's national galleries and museums to build a strong reciprocal relationship with major cultural institutions for teaching and learning.



School of Art & Design,
Australian National
University, Canberra.
Photo: Jean-Philippe
Demarais

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School of Art & Design
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