

UNSW School of Art & Design Term 3 2025 HDR Conference

Tuesday 21 October – Thursday 23 October

PROGRAM



Acknowledgement of Country

We acknowledge the traditional custodians of Country, the Bidjigal and Gadigal peoples, on whose unceded land our campus is located. We pay our respects to Elders past and present, and recognise their enduring connection to land, waters, and culture.

The HDR Conference showcases the work of candidates enrolled in Higher Degree Research (HDR) programs at UNSW School of Art & Design. Our HDR cohort invites you to engage with their creative and impactful projects, representing all forms of research across the School. Presented at the Paddington campus from 21 – 23 October 2025, the three-day conference is complemented by a program of ancillary events.

Art & Design HDR Team:

Dr David Eastwood (Director HDR)
A/Prof Emma Robertson (HDR Coordinator)
Eva Ostrowski (Graduate Research Officer)

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Conference Organising Committee:

Sarah Eddowes
Jiawen Li
Abby Murray
Marcia Swaby
Tom Willma

Cover image credit:

Tia Madden, *Some Sort of Notation*, 2024-25.
Oxidised mild steel and copper, 300 x 800cm,
installation view, Firstdraft, 2024.
Photography: Jessica Maurer.

Online resources:

- [Session Sign-Up Form](#) – request calendar invitations for each event.
- [Term 3 2025 HDR Conference web page](#)



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Program

DAY 1: Tuesday 21 October 2025

Register to attend events and receive calendar invitations via the [Session Sign-Up form](#)

<p>Panel 1: POETRY & POETICS (Tuesday 9:30-11:00am) Face-to-face only: AG01 (Ground floor, Block A) Chair: Michael Garbutt Panel Member: Prue Gibson</p>	<p>Panel 2: CULTURAL NARRATIVES & CURATING (Tuesday 9:30-11:00am) Face-to-face only: A101 (Level 1, Block A) Chair: Scott East Panel Member: Bianca Hester</p>
<p>Gabriel Curtin – PhD <i>Fuzzy Magic: commodity fetishism and tropic form.</i> (Supervisors: Astrid Lorange, Tim Gregory)</p>	<p>Lin Zhou – PhD <i>Rethinking Contemporary Chinese Peasant Painting in Transcultural Contexts.</i> (Supervisors: Ian McArthur, Paul Gladston)</p>
<p>Rachel Schenberg – PhD <i>Room Eight.</i> (Supervisors: Astrid Lorange, Brigitta Olubas)</p>	<p>Jiawen Li – PhD <i>Three Decades of Curating Contemporary Chinese Art Down Under.</i> (Supervisors: Shuxia Chen, Lizzie Muller, Olivier Krischer)</p>
<p>Jingwen Yuan – PhD <i>Engraved embodiments: Contemporary jewellery practice in times of transmediation.</i> (Supervisors: Patricia Flanagan, Zoe Veness)</p>	<p>Angela Goddard – PhD <i>Curatorial Support Structures for research-based practices in the Australian University Art Museum.</i> (Supervisors: Lizzie Muller, Felicity Fenner, Elisabeth Finlay, Verónica Tello)</p>
<p>Confidential reviews (11:00am-12:30pm) Hybrid mode: Room D104 & via MS Teams</p>	<p>Confidential reviews (11:00am-12:30pm) Hybrid mode: Room D109 & via MS Teams</p>
<p>LUNCH 12:30-1:30pm</p>	
<p>Panel 3: TEXTILES (Tuesday 1:30-3:00pm) Face-to-face only: AG01 (Ground floor, Block A) Chair: Emma Robertson Panel Member: Patricia Flanagan</p>	<p>Panel 4: MORE-THAN-HUMAN RELATIONS (Tuesday 1:30-3:00pm) Face-to-face only: A101 (Level 1, Block A) Chair: Astrid Lorange Panel Member: Jaye Early</p>
<p>Leah Giblin – MFA <i>Re-imagining textile waste for aesthetically durable garments.</i> (Supervisors: Matthew Harkness, Alison Gwilt)</p>	<p>Emma Pinsent – PhD <i>Porous material afterlives of the intertidal zone.</i> (Supervisors: David Eastwood, Bianca Hester)</p>
<p>Megan Hanson – PhD <i>Woven-Textile-Garments: Synthesising cloth, garment, loom, and body using digital Jacquard technology.</i> (Supervisors: Bic Tieu, Alison Gwilt)</p>	<p>Tulla Carson – MFA <i>Relationality, Indigenous Knowledge, and Cross-Cultural Collaboration with and within Barkindji Country.</i> (Supervisors: Trent Jansen, Livia Rezende, Fabri Blacklock)</p>
<p>Changrui He – PhD <i>Reimagining Design Approaches to Foster Textile Up-cycling in a Circular Economy.</i> (Supervisors: Alison Gwilt, Zoe Veness)</p>	<p>Lara Merrett – MFA <i>How can a collaborative and situated expanded painting practice with pest-kin generate better-balanced ecological futures?</i> (Supervisors: Izabela Pluta, Adriana Verges)</p>
<p>Confidential reviews (3:00-4:30pm) Hybrid mode: Room D104 & via MS Teams</p>	<p>Confidential reviews (3:00-4:30pm) Hybrid mode: Room D109 & via MS Teams</p>

DAY 2: Wednesday 22 October 2025

Register to attend events and receive calendar invitations via the [Session Sign-Up form](#)

<p>Panel 5: MUSIC, SOUND, TRANSITION (Wednesday 9:30-11:00am) Face-to-face only: AG01 (Ground floor, Block A) Chair: Caleb Kelly Panel Member: Katherine Moline</p>	<p>Panel 6: LANGUAGES, CODE & CREATIVITY (Wednesday 9:30-11:00am) Face-to-face only: A101 (Level 1, Block A) Chair: Tim Gregory Panel Member: Rebecca Green</p>
<p>Max Lyandvert – PhD <i>Presence - A Displaced Transmateriality. Towards a dual mode of Sound Installation making.</i> (Supervisors: John Gillies, Ed Scheer)</p>	<p>Benjamin Chevalier – MFA <i>The Hand and the Machine: Expanding Possibilities in Contemporary Knitwear</i> (Supervisors: Bic Tieu, Alison Gwilt)</p>
<p>Tom Willma – PhD <i>Popular Music and the Work of Musicians in an Age of Technological Change.</i> (Supervisors: Oliver Bown, Anna Munster)</p>	<p>Tia Madden – MFA <i>The Uncode: Meaning at the intersection of drawing and writing.</i> (Supervisors: Peter Sharp, Rochelle Haley)</p>
<p>Giles Alexander – PhD <i>Reinterpreting handmade devotional paintings in the 14th century Sienese manner to investigate and illuminate contemporary musical communion.</i> (Supervisors: Emma Robertson, Oliver Bown)</p>	<p>Wei Wang – PhD <i>A practice-based study on co-designing a font to improve the reading experience of dyslexic readers.</i> (Supervisors: Ian McArthur, Scott Brown)</p>
<p>Confidential reviews (11:00am-12:30pm) Hybrid mode: Room D104 & via MS Teams</p>	<p>Confidential reviews (11:00am-12:30pm) Hybrid mode: Room D109 & via MS Teams</p>
<p>12:00-12:30pm Exhibition Floor Talk: MONIKA CVITANOVIC Meet in AD Space, EG01, Ground Floor, E Block, UNSW Art & Design Join artist and PhD candidate Monika Cvitanovic for a floor talk about her current exhibition.</p>	
<p>LUNCH 12:30-1:30pm</p>	
<p>Panel 7: IDENTITY, SUBJECTIVITY & PLACE (Wednesday 1:30-3:00pm) Face-to-face only: AG01 (Ground floor, Block A) Chair: John McGhee Panel Member: Jennifer Biddle</p>	<p>Panel 8: ARCHIVES & COUNTER-ARCHIVES (Wednesday 1:30-3:00pm) Face-to-face only: A101 (Level 1, Block A) Chair: Kasia Jezowska Panel Member: Peter Sharp</p>
<p>Alex Moulis – PhD <i>The beach as desert: the affective entanglement of patriarchal white sovereignty, the visual archive and land between settler-colonial projects.</i> (Supervisors: Astrid Lorange, Nicholas Apoifis)</p>	<p>Lisa Myeong-Joo – MFA <i>The red chair in your picture does not exist.</i> (Supervisors: Diana Baker Smith, Consuelo Cavaniglia)</p>
<p>Jeremy William Smith – PhD <i>Drawing Intersubjective Counter-Cartographies of Queer Sydney in the Post-PrEP Age.</i> (Supervisors: Michael Garbutt, Emma Robertson)</p>	<p>Fiona Macpherson – MFA <i>Traumatic Trace and the Post-Digital Interface: Post-Photographic Painting as a Counter-Archival Practice in Response to Digital Image Mediation.</i> (Supervisors: Tim Gregory, Clare Milledge)</p>
<p>Wei Wang – PhD <i>Writing 'Unconscious Space' — A Place Between Architecture and Psychoanalysis.</i> (Supervisors: Michael Garbutt, Jill Bennett)</p>	<p>Abby Murray – MFA <i>Temporal Traces: Embodying archives through material-driven installation practices.</i> (Supervisors: Izabela Pluta, Fernando do Campo)</p>
<p>Confidential reviews (3:00-4:30pm) Hybrid mode: Room D104 & via MS Teams</p>	<p>Confidential reviews (3:00-4:30pm) Hybrid mode: Room D109 & via MS Teams</p>

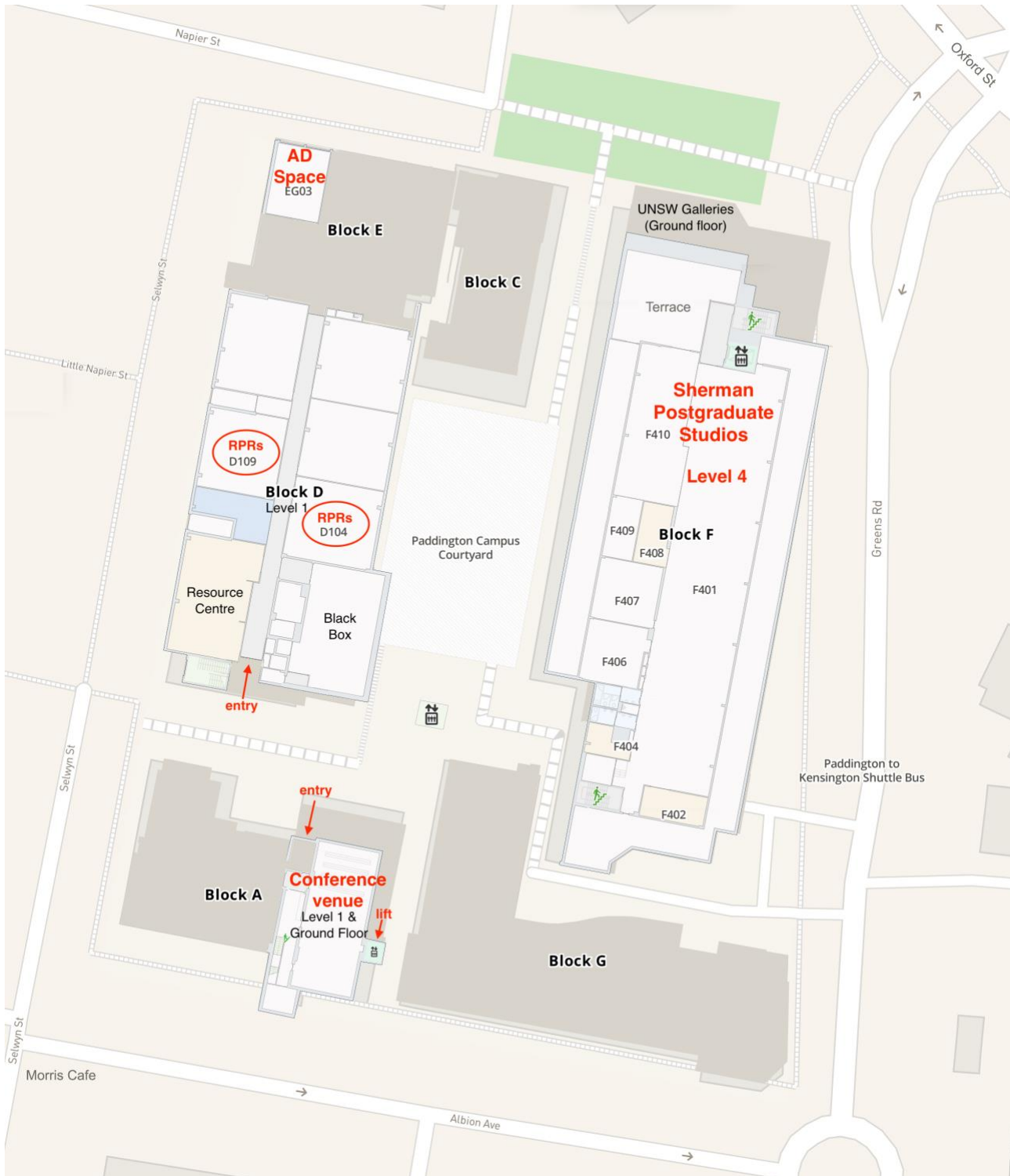
DAY 3: Thursday 23 October 2025

Register to attend events and receive calendar invitations via the [Session Sign-Up form](#)

<p>Panel 9: DIASPORIC CULTURES (Thursday 9:30-11:00am) Face-to-face only: AG01 (Ground floor, Block A) Chair: Oliver Bown Panel Member: Shuxia Chen</p>	<p>Panel 10: MODELLING EXPERIENCES & PLACES (Thursday 9:30-11:00am) Face-to-face only: A101 (Level 1, Block A) Chair: Rochelle Haley Panel Member: Andrew Yip</p>
<p>June Acido Miskell – PhD <i>Archipelagic Imaginaries: Contemporary Filipina/o/x Australian Art.</i> (Supervisors: Astrid Lorange, Mina Rocas)</p>	<p>Sarah Eddowes – PhD <i>Cross-wiring, Cross-noodling.</i> (Supervisors: John McGhee, Peter Sharp)</p>
<p>Marcia Swaby – PhD <i>Reperforming Guanin: Crafting a practice of embodied and materially driven jewellery-making in dialogue with indigenous Caribbean craft legacies.</i> (Supervisors: Bianca Hester, Fernando do Campo)</p>	<p>Joel Arthur – MFA <i>Counter-landscape: Interrupting the scene through remodelling.</i> (Supervisors: David Eastwood, Peter Sharp)</p>
<p>Shireen Taweel – PhD <i>Pilgrimage of a Hajjanaut: A decolonial Futurism of Space Migration.</i> (Supervisors: Diana Baker Smith, Fernando do Campo)</p>	<p>Lara Clemente – MFA <i>The Aesthetic Reformulation of Tree Modelling for 3D Australian Fire Environments.</i> (Supervisors: Dennis Del Favero, Grant Stevens, Susanne Thurow)</p>
<p>Confidential reviews (11:00am-12:30pm) Hybrid mode: Room D104 & via MS Teams</p>	<p>Confidential reviews (11:00am-12:30pm) Hybrid mode: Room D109 & via MS Teams</p>
<p>12:30-1:00pm LUNCH</p>	
<p>1:00-2:00pm Exhibition Floor Talks: EMMA FIELDEN and MASON KIMBER Meet in UNSW Galleries, upstairs foyer. Join artists and HDR candidates Emma Fielden and Mason Kimber for floor talks about their current exhibitions.</p>	
<p>2:00-3:00pm HDR STUDIO CRITS Level 4 Block F, Sherman Postgraduate Studios HDR candidates will share new work for a student-led studio critique session.</p>	
<p>3:00-4:00pm HDR STUDENT MEETING and Q&A Online and Room F402, Level 4, Block F, Sherman Postgraduate Studios David Eastwood (Director HDR) will introduce plans for Open Week 2026.</p>	
<p>4:00-6:00pm CLOSING CELEBRATION & HDR EXHIBITION Level 4 Block F, Sherman Postgraduate Studios UNSW Paddington campus (enter via lift at Oxford St end of Block F). RSVP required by 4pm Monday 20 October for catering purposes via the Session Sign-Up Form</p>	

Campus Map

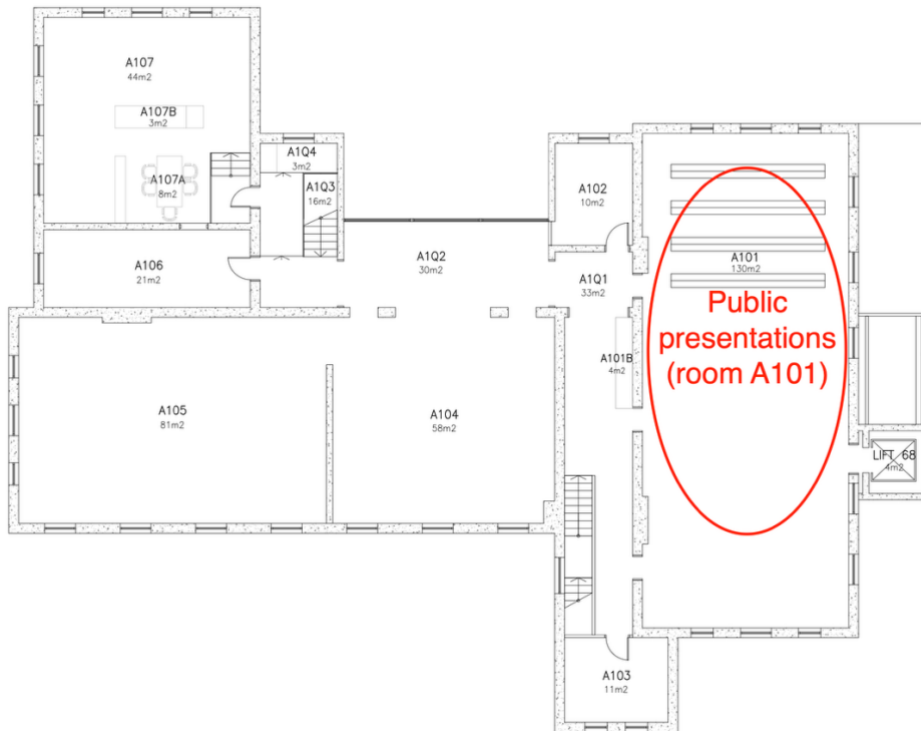
UNSW Art & Design, Paddington



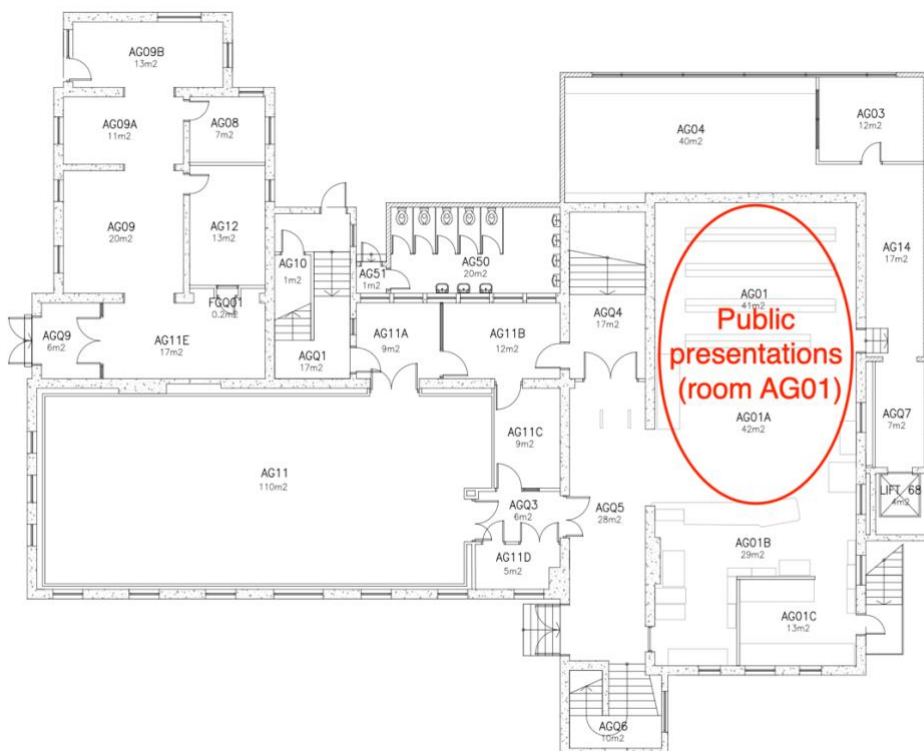
Floor Plan

Conference venue: Block A

First floor, Block A



Ground floor, Block A



Exhibition Floor Talk

12–12:30pm Wednesday 22 October 2025

Monika Cvitanovic, AD Space

Artist and PhD candidate [Monika Cvitanovic](#) discusses her current exhibition, *What she joined her hands around*. The featured artworks exemplify a deliberate and subversive focus on hand stitching to reveal the intricate layers of labour present in everyday textiles. By re-engaging with the textile practices of women in her family, Cvitanovic investigates the temporality of artistic processes as a platform for advancing social and environmental sustainability.

Monika Cvitanovic: *What she joined her hands around*

Dates: 14–24 October 2025

Gallery hours: 11am–4pm Monday–Friday

Venue: AD Space, EG01, Ground Floor, E Block, UNSW Art & Design



Monika Cvitanovic, *Remediation VIII*, 2022-23,
tea stain, ribbon, panties, fabric offcuts and thread on shirt, 51 x 37 cm.
Image courtesy of the artist.

Exhibition Floor Talks

1-2pm Thursday 23 October 2025

Emma Fielden and Mason Kimber, UNSW Galleries

Artists and HDR candidates [Emma Fielden](#) and [Mason Kimber](#) discuss their current exhibitions. Meet in UNSW Galleries, upstairs foyer.

- Emma Fielden: [The Sky Swallowed a Stone](#)
- Mason Kimber: [A Caressing Gaze](#)



Emma Fielden, *Dialogue* 2020. Performance with limestone. Video stills and excerpt from HD video with sound. Image courtesy of the artist.



Mason Kimber: *A Caressing Gaze*, UNSW Galleries 2025. Photograph: Catherine Woolley.

HDR Studio Crits

2-3pm Thursday 23 October 2025

Sherman Postgraduate Studios

Level 4 Block F, UNSW Paddington campus

Current UNSW Higher Degree Research candidates will share new work for this studio critique session. Please join our lively community for a student-led discussion of creative practices.

HDR Studio Crits develop a diverse and connected community of artists, designers, researchers and alumni from major art schools in Sydney to share practice and encourage critical feedback and discussion about individual creative projects. The program, which has run since 2022, has featured more than 50 creative projects and presentations including installations, screenings, performances, and creative workshops.



Photograph: Anabelle Lacroix

Closing Celebration & HDR Exhibition

4-6pm Thursday 23 October 2025

Sherman Postgraduate Studios

Level 4 Block F, UNSW Paddington campus

RSVP required by **4pm Monday 20 October** for catering purposes via the
[Session Sign-Up Form](#)

Current UNSW Higher Degree Research candidates in the School of Art & Design present an installation of recent creative practice in the HDR workspace.

Exhibition participants: Giles Alexander, Joel Arthur, Sarah Eddowes, Fiona Macpherson, Jo Mellor, Abby Murray, Marcia Swaby, Wei Wang, and Jingwen Yuan.



Fiona Macpherson, *Palimpsest*, 2025, oil and toner on found frame, 46 × 56cm.
Image courtesy of the artist.

Abstracts

Panel 1: POETRY & POETICS

9:30-11:00am Tuesday 21 October 2025

Gabriel Curtin – [UNSW online profile](#)

PhD

Fuzzy Magic: commodity fetishism and tropic form

In this presentation I will read from the opening of the second chapter of my project. It begins with a close reading of an excerpt of Dana Ward's poem *The Squeak* (The Crisis of Infinite Worlds, 2013), focussing on his chosen object of analysis: a table. Marx famously uses a table early in *Capital* as an example of a specific commodity form. To illustrate how commodities carry social relations and forces, Marx's passage includes a description of the table dancing and evolving 'grotesque ideas' out of its wooden brain. I argue Ward intentionally references this passage of Marx in order to describe the feeling-state associated with the contradiction between capitalist totality and the always-partial ways by which we are bound to read it. I follow Keston Sutherland's argument that *Capital* contains a poetic imperative designed to make such contradictions felt, and is evidenced in passages like that containing the dancing table. From there, I draw on Hayden White's articulation of tropic forms to consider tropes as linguistic devices which, similarly to Marx's (and later Ward's) dancing table, are made legible by dominant modes of production. I close by demonstrating this with an exploration of the 'tropical holiday' trope and propose the tropic form as a kind of poetics.

Keywords: trope; poetics; commodity form

Rachel Schenberg

PhD

Room Eight

The research question I am asking in my PhD is: How can methods of iteration in contemporary poetry facilitate an exploration of situated and relational subjectivity and a collective theory of the lyric "I", both in the poem and outside it in other literary forms? By "iteration" I mean the act of repeating or versioning as a way to speak-with.

For this conference I will present an excerpt of the practice-based component of my thesis — a poet's novella. Set at The Hermitage Motel in Campbelltown NSW, the narrative is structured around 14 rooms and set over the course of 14 hours, where a room covers the duration of one hour. Each room, or chapter, follows an associative set of questions and dynamic modes of poetic

iteration, as the narrator explores what the state of waiting — a specific experience that is conditional on another person or thing — reveals about desires and complex relations to intersubjectivity. The work explores intermediary sites that hold intimate publics, and experiments with how to textually render such sites of waiting. The excerpt I will present is from Room Eight, which is set in the bathroom at 1am and the protagonist is waiting for a call.

Keywords: contemporary poetics; lyric poetry; iteration

Jingwen Yuan – [UNSW online profile](#)

PhD

Engraved embodiments: Contemporary jewellery practice in times of transmediation

This presentation examines how ancient Chinese poems can be reimagined through contemporary jewellery practice. Focusing on Tang–Song poetry—where antithesis and metaphor were common rhetorical devices—the research treats conflict and unfamiliarity as emerging both from poetic imagery (such as silver walls or jade belts) and from linguistic/translation differences between old and modern Chinese versions. These are taken as inputs for cross-media transformation.

My recent practice develops silver pendants by converting poetic texts into numerical data through information-entropy modelling and algorithmic functions. These formulas are intended to fully calculate the structures of poetry—an aim that can never be completely achieved, but which sets up a logic akin to exhaustive search in mathematics. The outcome is not a mimetic image but a computational re-presentation of poetic relations. The process continues in hand engraving, where each irreversible mark on silver strives for precision yet can only ever approximate perfection. Together, the digital and manual stages operate like a dialogue of mutual testing—what in Chinese is called 訾謷—a spiral progression of critique and approximation that continually pushes the work closer to the poem’s internal dynamics without ever reaching final closure.

In this sense, the works demonstrate how poetry can be re-presented through both computational and material processes, embodying its tensions as tangible, wearable forms and opening new pathways for practice-based understandings of transmediation.

Keywords: transmediation; contemporary jewellery; poetry

Panel 2: CULTURAL NARRATIVES & CURATING

9:30-11:00am Tuesday 21 October 2025

Lin Zhou – [UNSW online profile](#)

PhD

Rethinking Contemporary Chinese Peasant Painting in Transcultural Contexts

Chinese Peasant Painting (CPP) is an artistic form that emerged in the 1950s in China, created by rural artists with farming backgrounds. Initially promoted as a tool of state propaganda, it was later depoliticised and redirected towards the representation of folk traditions and rural aesthetics.

Since the commencement of Xi Jinping's leadership in 2012, CPP has been reintegrated into the state propaganda system as a propaganda vehicle again. Selected works have appeared in posters promoting official narratives, while CPP has also been mobilised in broader state-led campaigns, including Party congresses, social governance, and anti-corruption initiatives.

This study employs semiotic and discourse analysis to critically examine CPP within contemporary transcultural contexts of communication. It argues that CPP not only preserves the symbolic system of traditional culture but also serves national narratives, being continually recontextualised within shifting cultural and political discourses. This process blurs the boundary between folk aesthetics and official ideology. At the same time, CPP demonstrates new vitality and adaptability: it supports rural development and cultural tourism while also carrying shared human memories and values across cultures. In this way, CPP has moved beyond a single artistic form to become a dynamic cultural practice with significant soft power potential.

Keywords: Chinese peasant painting; propaganda vehicle; cultural practice with soft power

Jiawen Li – [UNSW online profile](#)

PhD

Three Decades of Curating Contemporary Chinese Art Down Under

Exhibitions of contemporary Chinese art in major Australian public art institutions have played a pivotal role in shaping cultural narratives since the 1990s. However, these cultural narratives are often racialised and framed differently depending on the period in which they were produced. This research examines how Australian public art institutions constructed and reproduced racialised narratives of contemporary Chinese art in their practices of exhibition, collection, and display. Drawing on a series of exhibitions held between 1993 and 2024 at the Museum of Contemporary Art Australia, the National Gallery of Australia, the Queensland Art Gallery | Gallery of Modern Art, the National Gallery of Victoria, the Art Gallery of New South Wales as case studies, this research traces how curatorial strategies and institutional practices changed over time, from touring exhibitions to collection-based exhibitions. Grounded in critical race theory (CRT), this research

employs a multimodal approach combining narrative, discourse, and spatial analysis to examine exhibition materials, including exhibition catalogues, curatorial essays, wall texts, exhibition layout, and selected art criticism. In doing so, this research contributes to curatorial and museum studies by offering a counter-history of contemporary Chinese art exhibitions in Australia, reframing them through the lens of race.

Keywords: exhibition history; institutional practices; contemporary Chinese art

Angela Goddard

PhD

Curatorial Support Structures for research-based practices in the Australian University Art Museum

This practice-led research explores curatorial practice within Australian university art museums and their distinctive role in the cultural sector. Drawing on Celine Condorelli's concept of support structures, which are the physical, economic, social, and political conditions that enable art, the study identifies three key capacities: presenting research-driven art practices; leveraging proximity to academic freedom for critical examination of sensitive topics; and connecting universities, the public and the arts sector to foster emergent artistic practices and communities of practice.

Through a case study of Waanyi artist Judy Watson's *the names of places* (2016–ongoing), this paper examines how university museums provide infrastructure for research-driven practices, particularly the stewardship of evolving digital artworks that require ongoing institutional support, community engagement, and ethical frameworks for participatory knowledge production. The research considers how these support structures specifically enable the positioning of First Nations art and culture within institutional contexts.

Keywords: curatorship; infrastructure; digital media

Panel 3: TEXTILES

1:30-3:00pm Tuesday 21 October 2025

Leah Giblin – [UNSW online profile](#)

MFA

Re-imagining textile waste for aesthetically durable garments

This practice-based MFA research investigates design-led solutions to textile waste generated by the disposal of clothing, often discarded before its potential use has expired. This research asks: how can textile waste be reimagined through design to create aesthetically durable garments?

Focussing on the Australian context, where 222,000 tonnes of clothing was disposed into landfill in 2024 (Seamless 2025), the study explores how Kristine Harper's (2018) concept of aesthetic sustainability and Yuriko Saito's (2017) aesthetics of care can inform the transformation of fashion textile waste into 'new' clothing. These theoretical frameworks guide the design and construction of garments intended to foster deep, enduring emotional and experiential connections with wearers, thereby encouraging long-term use and care.

Situated within the field of sustainable fashion design, this research employs methods drawn from upcycling and remanufacturing to convert low-value second-hand garments—those previously worn or damaged—into higher-value pieces. A series of garment prototypes will be developed to test and refine these approaches. The study focuses on the small fashion business context, aiming to identify viable, scalable, and transferable strategies for reimagining textile waste through design. By integrating theory with practice, this research contributes to the discourse on emotional and aesthetic durability, ethical production, and sustainable fashion innovation.

Keywords: fashion; durability; textile waste

Megan Hanson

PhD

Woven-Textile-Garments: Synthesising cloth, garment, loom, and body using digital Jacquard technology

This practice-based PhD research investigates the synthesis of cloth, garment, loom, and body through the integrated design and production of woven-textile-garments (WTG) using digital Jacquard technologies. The term woven-textile-garment (WTG) is employed to describe the outcomes of a holistic design methodology that merges weaving cloth and garment construction into a unified process. Central to this inquiry is the utilisation of the TC2 digital Jacquard loom at UNSW, which facilitates the development of these WTG.

This presentation details Marcus (Synthesis), a recent body of work comprising a collection of WTGs

that challenge current textile and fashion design methodologies by combining the design of the cloth and the garment into a simultaneous process. This includes engineering the garment pattern pieces within the cloth before it is woven, zero-waste pattern cutting methods, and the revaluation of textile waste through design-led transformation.

Through Marcus (Synthesis) WTG textile and fashion design methodologies are proposed as a speculative framework for sustainable practice—an embodied, material response that foregrounds care, slowness, and mindfulness in making through a systems thinking framework. Through this approach, the practice-based research reflects on the value of materials, time, labour, and knowledge, offering a makers' attempt at slowing down and affecting systemic change towards sustainable textile and fashion design.

Keywords: woven-textile-garment; digital Jacquard; systems thinking

Changrui He – [UNSW online profile](#)

PhD

Reimagining Design Approaches to Foster Textile Upcycling in a Circular Economy

This presentation discusses my response to the challenge of clothing waste in the fashion industry through circular design solutions that engage with methods of up-cycling. Framed by Cradle-to-Cradle theory and interview findings by design practitioners, I have recently developed a series of samples for prototyping in garment designs using discarded textile stock and knitting methods to investigate practices of disassembly and design intervention. The research aims to improve the disassembly process of textile materials to expand opportunities for reuse and recycling, thereby contributing a new perspective to the discourse on clothing waste.

Keywords: Up-cycling; disassemblability; circular economy

Panel 4: MORE-THAN-HUMAN RELATIONS

1:30-3:00pm Tuesday 21 October 2025

Emma Pinsent – [UNSW online profile](#)

PhD

Porous material afterlives of the intertidal zone

This practice-led project explores how the porous materiality of an intertidal zone in the Northern Rivers region of NSW transforms a place-based artistic response to the climate crisis. Through on-site and off-site engagements with the beach's eroding materiality, the project traces local connections between private property, coastal mineral sand mining and shoreline recession, situating them within global industries and aesthetics of the built environment. By reconfiguring residues from seawall infrastructure and coastal mining into site-responsive interventions and material experiments, the work offers a practice-led method of re-locating the displaced and abstracted materiality of place within built space.

Keywords: intertidal zone; site-responsive practice; extraction

Tulla Carson – [UNSW online profile](#)

MFA

Relationality, Indigenous Knowledge, and Cross-Cultural Collaboration with and within Barkindji Country

This practice-based research explores how Indigenous and non-Indigenous collaborators can embrace respectful methodologies that bring different knowledge systems into relation through design. Centring Reciprocity, Responsibility, and Reflexivity, the project emphasises collaboration with a Barkindji and Malyangapa artist, grounded in Country and Community. Time on Barkindji Country, particularly at Kinchega National Park, is guided by Deep Listening, Yarning, Walking, and Sensorial Engagement, where Country, plants, and more-than-human Kin are recognised as active participants in the creative process and research. Here, Indigenous knowledge emphasises interconnection, cyclical processes, and ongoing responsibilities, while non-Indigenous design practices respond alongside, forming iterative and flexible methods of working together.

Decolonising design shapes this work, privileging Indigenous-led Cultural knowledge and co-developing processes that are cyclical, place-based, and aligned with Indigenous ways of Knowing, Being, and Doing. Creative practice, including natural dyeing with significant plant species, becomes a medium for knowledge transfer, co-creation, and reflection, emphasising how design can operate relationally, culturally, and in dialogue with more-than-human Kin. This research resists colonial and extractive modes of inquiry, with time on Country continuing as a living dialogue between knowledge systems, unfolding with Country and Community through ongoing collaboration and shared knowledge-making.

Keywords: relationality; cross-cultural collaboration, decolonising design

Lara Merrett

MFA

How can a collaborative and situated expanded painting practice with pest-kin generate better-balanced ecological futures?

This MFA research project explores the colour potential of the longspined sea urchin, *Centrostephanus rodgersii*. The research focuses on the 'Centro' urchin as a subject for addressing a broader oceanic crisis through artistic practice.

My research methodologies stem from an expanded painting practices, approaching the studio as laboratory fieldwork, and various forms of collaboration – working with the urchin, marine scientists and local community. All these methodologies coalesce through my engagement with the urchin, whereby my expanded painting practice is entered through the studio-as-laboratory approach, where pigment extraction from the pest-kin enters the studio process. This involves systematic experimentation with extraction techniques, documentation of colour properties, and testing applications across different media.

While colour possibilities and experimentation remain in early research phases, this study proposes using colour pigment as an entry point for conversations around environmental restoration work currently being conducted in Sydney Harbour by Project Restore, a marine ecosystem restoration initiative led by the Sydney Institute of Marine Science (SIMS). Project Restore is currently working on restoring kelp. The 'Centro' urchin is currently overgrazing in kelp, overfishing and rising ocean temperatures appear to be increased urchin numbers. Culling the Centro urchin is one current solution to help reestablish Australian kelp forests. The project is informed by eco-feminist methodologies, which advocate for relational, site-responsive and care-based approaches to art making. The practice-led research proposes expanded painting and colour as a visual language capable questioning extractive paradigms and fostering regenerative, reciprocal relationships with place and material.

Keywords: ecofeminism; expanded painting; pest-kin

Panel 5: MUSIC, SOUND, TRANSITION

9:30-11:00am Wednesday 22 October 2025

Max Lyandvert

PhD

Presence - A Displaced Transmateriality. Towards a dual mode of Sound Installation making

There is a known discourse outlining the strengths and the criticism of immersion — as an orthodoxy — in contemporary media arts. Referencing Will Scrimshaw's proposition of 'immanence over immersion' in particular, my thesis and artwork aims to achieve, what has been articulated as lacking in immersion, while keeping its powerful experiential qualities through a dual mode of sound intermedia installation. Framed by Michel Chion's notion of audiovisual 'synchresis' and Mitchell Whitelaw's work on 'transmateriality' and 'presence aesthetics,' my project is centered around a displaced transmateriality to achieve a state of presence rather than the interior experience of immersion.

My proposition is to create a synchronized audiovisual installation experience where 'synchresis' is applied by displacing the synchronized sound art from its accompanying video by triggering a material to re-perform it live in the space with the audience. This transmateriality through displacement, is an application of 'presence aesthetics' that turns the immersive installation experience into an open state of 'presence' for the audience, allowing them to be both 'inside' the work, while engaging their critical perception and differentiation of the conceptual and compositional nature of the work.

Keywords: audiovisual; transmaterial; presence

Tom Willma – [UNSW online profile](#)

PhD

Popular Music and the Work of Musicians in an Age of Technological Change

Throughout popular music literature, the key concepts of authenticity and identity frequently emerge as blueprints that frame the work musicians do. The contemporary era, however, has brought with it a host of new technologies, from generative artificial intelligence to body virtualisation technologies, and as a result, researchers must now leverage these contexts to recontext our understandings of the work that musicians do. Through a series of interviews with workers throughout the music industries of Australia and the UK, alongside several case studies of emerging technologies, this research project investigates how popular music, as a cultural industry, is being negotiated by recent technological change and what this means for the work that musicians do. It seeks to scrutinise the conceptual blueprints of authenticity and identity and argues that, as there is an accelerating cultural pressure for musicians to be at the forefront of technological change, what has emerged is an economic and cultural sector that is characterised by instability.

One framed by a state of perpetual liminality. Perpetual liminality offers a new frame to shape advocacy and education the industry, asserting a need to protect the cultural, financial and ideological value of music workers, whilst leaving space for sustainable technological innovation.

Keywords: popular music; cultural industries; technological change

Giles Alexander

PhD

Reinterpreting handmade devotional paintings in the 14th century Sienese manner to investigate and illuminate contemporary musical communion

This practice-led research reimagines the devotional aesthetics of trecento Sienese painting to explore contemporary modes of spiritual communion through music. Building on over fifteen years of professional studio practice, the project investigates how the visual language, material techniques, and symbolic strategies of 14th-century Sienese gold-ground art can be reinterpreted and extended to create new devotional objects that resonate within present-day musical culture. Drawing on formative encounters with International Gothic masterpieces and grounded in recent world-wide scholarly and curatorial reassessments of Sienese art, the research rigorously engages with the transcendent potential of handmade processes, particularly the metaphysical qualities of gold, as a conduit between past and present, image and sound, matter and spirit.

Through a synthesis of historical painting techniques, contemporary materials, digital tools, and music-evoked autobiographical memories (MEAMs), the project proposes a speculative visual language for a contemporary sacred experience. The research positions musical memory and ritual as analogous to medieval devotional practice, arguing that popular music today can occupy a similar affective and communal role. By developing a series of new artworks, this thesis offers both a critical and material contribution to contemporary painting discourse, while articulating an alternative lineage of spiritual expression rooted in the enduring aesthetic and conceptual legacy of Sienese visual culture.

Keywords: Sienese devotional aesthetics; musical communion; traditional handmade painting

Panel 6: LANGUAGES, CODE & CREATIVITY

9:30-11:00am Wednesday 22 October 2025

Benjamin Chevalier

MFA

The Hand and the Machine: Expanding Possibilities in Contemporary Knitwear

This research asks how obsolete manual knitting machines could offer unique creative and technical opportunities to preserve the human hand in knitwear production. Over the past four decades, knitwear production methods have evolved dramatically, shifting from manual to digital processes that increased production speed and volumes while reducing costs and eliminating human intervention from making.

Informed by Richard Sennett's and Peter Dormer's examinations of craft's role in contemporary culture and makers' relationships with quality, this research investigates the connection between tool and maker. A survey of contemporary luxury and haute couture knitwear reveals artisans successfully challenging conventional production methods, freed from industrial constraints to prioritize creative exploration over efficiency.

These concepts are explored through a series of experiments investigating knitting machines' technical capabilities while leveraging my artisanal embroidery and textile design knowledge. Combining unconventional materials with experimental manual techniques, I will document results in a swatch book. This iterative process will expand understanding of machines' capabilities as tools while exploring surface treatments unachievable with newer machines.

The documented experiments will inform a garment collection positioning manual knitting machines as powerful innovation tools, producing garments that resist industrial reproduction and digital homogenization while expanding what is considered "possible" in contemporary knitwear.

Keywords: machine-knitting; contemporary craft; fashion

Tia Madden – [UNSW online profile](#)

MFA

The Unicode: Meaning from the intersection of drawing and writing

In 1964, anthropologist Alexander Marshack published a study on seemingly random, human-made markings found on Palaeolithic bones. Adamant that they were far from meaningless, he proposed them as complex lunar observations, and thus, a proto-writing system. "It is clearly neither art nor decoration," he'd said, "but some sort of notation."

Marshack's claim highlights the porous boundary between drawing and writing, and provides a

critical departure point for this project— the notion of the ‘uncoded’: something not-yet or no-longer tied to a language system. In this presentation, I will discuss my conception of ‘the uncode’ through my recent exhibition *Some Sort of Notation*, a body of work informed by lineages of abstraction and the material aesthetics and structures of language.

Part speculative-fiction and part riddle, *Some Sort of Notation* sought to shift the audience role from viewer to (mis)reader— someone who misperceives language where it mightn’t exist, perhaps invoking ‘the uncode’ in the process. I will trace the material and compositional decisions made to construct illusions of legibility, and in doing so, consider the communicative potential of abstract marks when they are framed – or misread – as language.

Keywords: expanded drawing; illegibility; speculation

Wei Wang – [UNSW online profile](#)

PhD

A practice-based study on co-designing a font to improve the reading experience of dyslexic readers

Now in the third year of my candidature, this PhD research investigates how fonts can be designed to better support readers with dyslexia through a co-design and practice-based approach. Moving beyond the conventional focus on the form of individual characters, the study involves users directly in the design process and considers reading as a holistic experience, including spacing, structure, and overall visual flow. Data collection across three stages—expert interviews, reader surveys, and classroom-based trials with a general student cohort—has been completed. The iterative process of reflection and practice allowed insights from each stage to shape the development of a prototype font. The key contribution lies not only in this prototype but also in establishing a replicable process for participatory font design, where readers are active contributors rather than passive users. This work highlights how collaborative and iterative font design can enhance accessibility and expand the scope of inclusive design in both educational and design contexts.

Keywords: co-design; font; dyslexia

Panel 7: IDENTITY, SUBJECTIVITY & PLACE

1:30-3:00pm Wednesday 22 October 2025

Alex Moulis – [UNSW online profile](#)

PhD

The beach as desert: the affective entanglement of patriarchal white sovereignty, the visual archive and land between settler-colonial projects

In this practice-based research project I examine how performances of patriarchal white sovereignty on the beach entrench settler claims of possession over Indigenous lands in this continent. Through a critical engagement with visual archives, I consider how filmic representations of the beach and the desert are both a product and a productive force of settler logics of possession and sovereignty. In this analysis, I explore how these representations not only entrench possessive logics in this continent but also how they act to affectively entangle different settler-colonial projects: specifically Australia and Israel. The rhetorical devices of metonymy and metaphor play a pivotal role in this connection, activating chains of signification of the desert as empty and uninhabited and the beach as vacant of Indigenous peoples, associations I argue continue to echo and be amplified through settler logics and modes of possession.

Keywords: settler colonialism; moving image; desert

Jeremy William Smith – [UNSW online profile](#)

PhD

Drawing Intersubjective Counter-Cartographies of Queer Sydney in the Post-PrEP Age

This practice-led PhD advances drawing as intersubjective counter-cartography: a queer methodology that tells the story of the contemporary queer zeitgeist in Sydney. Through an atlas of large-scale hand-drawn maps, the project charts the temporal, spatial, corporeal, and emotional terrains of queer Sydney in the post-PrEP (Pre-Exposure Prophylaxis) era. These maps are in part co-authored with archives, testimony, and community feedback, incorporating places, bodies, text and history into visual stories that preserve and reimagine queer Sydney. Working against dominant cartographies, histories and narratives, this drawing practice is both a method and an intervention. In creating a visual language and story through mapping and drawing, the maps serve as counter-archives, charting the past, the present, and speculating about the future.

This is humanist, activist, community research. To map queer Sydney is to perform queer world-making. By articulating intersubjective counter-cartography as both concept and practice, the project makes significant contributions to the fields of drawing, critical cartography, human geography, and queer studies. The significance of this research lies in defining intersubjective counter-cartography as a new methodology that expands drawing as a research tool, advances critical cartography and human geography, and produces cultural archives of queer life in Sydney.

Keywords: drawing; counter-cartography; queer studies

Wei Wang – [UNSW online profile](#)

PhD

Writing ‘Unconscious Space’ — A Place Between Architecture and Psychoanalysis

This project investigates the concept of the “Unconscious Place” with the aim of establishing how an everyday spatial practice may be developed to facilitate a psychoanalytic self-encounter. The central objective is to transpose the core elements of the analytic setting – traditionally, in the consulting room – to spatial and field-based environments, facilitating their activation through carefully designed exercises that support self-driven psychoanalytic self-exploration. The larger goal is to create a viable public practice of psychoanalysis in everyday settings – examining the impact of this in terms of self-transformation.

In practical terms, the project will advance public engagement programs and evaluation of the purpose. The designed spatial configurations and perception-driven mechanisms, by which participants are guided to engage in walking-based free association and reflective writing, allowing unconscious content to emerge, circulate, and be transformed.

In theoretical terms, the study establishes a structure of space–participant as an alternative to the classical analyst–analysand dyad, enabling a psychoanalytic process of “reading space as reading the self.” It also takes the Chinese Garden Yi Jing (ideational realm) as a spatial paradigm and Lacanian unconscious linguistic as a theoretical basis, to explore the design principles behind this space–participant interplay. The Square Pagoda Garden (Fangta Garden) serves as the principal experimental site for this research.

Keywords: place; analytic setting; psychoanalytic self-encounter

Panel 8: ARCHIVES & COUNTER-ARCHIVES

1:30-3:00pm Wednesday 22 October 2025

Lisa Myeong-Joo – [UNSW online profile](#)

MFA

The red chair in your picture does not exist

There is a red chair that once existed in an adoption agency in Seoul. Between 1983-1993, the red chair, also known amongst social workers as the “photo chair” in the “photo room,” helped stage the “first photo” of a child for their future family. It is understood that this red chair was sat upon by every adoptee from this agency during this period. 36 years after my “red chair photo” was taken, I contacted the agency to enquire about this red chair and if it might still be there. The social worker’s only response—“The red chair in your picture does not exist.” In the potent slippage of translation, correspondence and refusal, my practice-based research departs, foremostly with an affirming—‘Yes, it does!’

Against erasure, this project begins with the re-production of this red chair, revalued and reclaimed in the here-and-now. Developing a “poetics of sitting” as an embodied and performative gesture, it sits within the social practices of the adoptee counter public of which I am part. Conceived as a collective site of kinship, the red chair’s elongated form becomes both a metaphor for the long history of Korean international adoption and an invitation to sit together in the making of a new counter-archive.

Keywords: performance; kinship; counter-archive

Fiona Macpherson

MFA

Traumatic Trace and the Post-Digital Interface: Post-Photographic Painting as a Counter-Archival Practice in Response to Digital Image Mediation

My research project explores post-photographic painting’s capacity to reveal the affective dimension of traumatic trace embedded in contemporary internet mediated images. Situated at an intersection of counter-archival practice, post-digital visual culture and trauma studies, my work investigates the unique conditions of the networked image, and the excess of unassimilable traces of trauma within the elusive backend of computational software. My practice-led research explicates the relationship between surface and underside through painting, materially mirroring the dialectics of the highly visible and the invisible scraped archive that accounts for the appearance of the networked image. It examines how the affective potential of traumatic trace is muted by the surface level interface, as well as by the computational networks that attempt to categorise images. My thesis focuses on two central questions:

- How can post-photographic painting hint at the excess of traumatic trace embedded within digitised photographic archives?
- How can a counter-archival methodology conjure the affective potential of networked images obscured by the interface of digital encounter?

I explore two main aspects of post-digital visual culture that haunt the conditions of the networked image; the archival logics of the documentary gaze that pulses through the underside of computation, and the materiality of the device-screen interface that intercepts and sanitises the affective encounter.

Keywords: post-photographic painting; post-digital visual culture; counter-archival practice

Abby Murray – [UNSW online profile](#)

MFA

Temporal Traces: Embodying archives through material-driven installation practices

This practice-led research project is anchored in the rediscovery of the lost archives of my late maternal grandmother, Arletta Abbey, an early feminist artist, single mother and graduate fine arts student of the 1960s who prematurely died in 1967. Through my MFA research I explore how inherited archives can be folded into material-driven autobiographical histories via theories and methodologies that are tied to temporal and embodied archival dimensions. I approach this through an iterative installation practice that expands notions of painting, textiles and sculpture. I engage with these fragmented archives, which include linoprints, jewellery, photographs and documents, through a speculative letter writing practice that unfolds and opens up the traces of my grandmother's feminist legacy in relation to my own. These letters become a catalyst to visualising nonlinear histories through modes of re-enactment, spatialisations, and anachronisms that are found in feminist and queer archival research. Drawing on Elizabeth Freeman's theories of temporal drag as the way the past exerts a pull on the present, where older identities, aesthetics or politics can get 'dragged' into contemporary contexts to challenge linear and progressive understandings of time, my project explores how past moments, especially those from feminist and queer histories, might remain influential in the present.

Keywords: expanded painting; temporality; feminist archives

Panel 9: DIASPORIC CULTURES

9:30-11:00am Thursday 23 October 2025

June Miskell – [UNSW online profile](#)

PhD

Archipelagic Imaginaries: Contemporary Filipina/o/x Australian Art

Over the last decade, contemporary Filipina/o/x Australian artists have increasingly negotiated the aesthetics and politics of diaspora, indigeneity, and queer corporeality. This art history-based research project aims to articulate a long-overdue critical and embodied account of contemporary Filipina/o/x Australian art through an analysis of performance and moving-image works by Bhenji Ra, Justin Shoulder, and Club Ate. I adopt a transdisciplinary method that attempts to write ‘with’ and ‘to’ Filipina/o/x Australian art by suturing art historical visual analysis and embodied writing. Guided by this line of enquiry, I posit that ‘archipelagic imaginaries’ cultivated by Filipina/o/x Australian artists forge counter-histories of kinship, resistance, and solidarity that exceeds colonial and national strictures. In this presentation I will articulate a partial reading of *Biraddali Dancing on the Horizon* (2024) by Bhenji Ra, a 16mm film that documents a phantasmagorical journey of ancestral intergenerational exchange through various choreographic repertoires, namely pangalay (a pre-Islamic indigenous dance form of the Tausūg and Sama-Bajau people of the Sulu Archipelago in the Philippines).

Keywords: Filipina/o/x diaspora; dance; moving image

Marcia Swaby – [UNSW online profile](#)

PhD

Reperforming Guanin: Crafting a practice of embodied and materially driven jewellery-making in dialogue with indigenous Caribbean craft legacies

This practice-based research explores how sensory jewellery-making can reframe Caribbean histories through haptic engagement with guanín—a precolonial alloy of gold, silver, and copper. As a British Jamaican maker residing in Australia and seeking ancestral connection, I respond to the absence of Indigenous Caribbean jewellery-making processes in academic and diasporic discourse. While guanín has been taxonomised by archaeologists and institutions, its sensorial and material dimensions remain underexplored.

My methodology is informed through an anti-colonial lens and combines digital and traditional techniques, from coding metal ratios to simulate guanín compositions, combined with studio-based processes involving alloying metals, recording tool sounds, journaling reflections and filming bodily movements. Together, these tactile material encounters—from the heat of the flame to the resistance of the rolling mill—foreground making as a site of ancestral dialogue. Artists like Leyla Stevens have explored embodiment and gesture in film and photography; fewer jewellers frame

tactile processes as acts of cultural reclamation. Practice based-research demonstrates the potential for moving image to capture a visually haptic experience, allowing guanín to be communicated materially anew.

Citing Pagan (2014) and Touchy Feely (2017) reveals that jewellery artists often use “haptic” descriptively rather than as a methodological framework. This research proposes hapticity as a decolonial method.

Keywords: decoloniality; haptic-making; diaspora

Shireen Taweel – [UNSW online profile](#)

PhD

Pilgrimage of a Hajjanaut; A decolonial futurism of space migration

The presentation is centred around a sacred experience undertaken by a Muslim Arab Woman of diaspora in space. The character is an off-earth Hajj pilgrim, a Hajjanaut, embarking on an act of faith with the knowledges and implementation of the Islamic heritage practices of astronomy and celestial navigation. The Hajjanaut is a sacred architect of future-oriented ritual practices, of politics, faith and science, and a figure which challenges stereotypes and agency of the female body. Drawing upon Islamic feminist theory and the heritage practices of pilgrimage and Arabic astronomy I aim to recuperate Muslim civilisational history and use its engagement and reformation of community practices to challenge ‘Common Heritage’ of space and the engagement with the celestial body, and existing hegemony of a global future in space. I will be presenting a draft of Chapter2 which centres the experience, process and journey of the recent pilgrimage across Country in Australia and Aotearoa in the direction of the qibla in Mecca. A methodology of self-reflexive and fiction writing is employed to chronicle the experience and process of making the moving image, introduce the Hajjanaut and pilgrimage as a narration of speculative fiction, and a decolonial intervention from a Muslim feminist positionality.

Keywords: pilgrimage; futurism; Arabic astronomy

Panel 10: MODELLING EXPERIENCES & PLACES

9:30-11:00am Thursday 23 October 2025

Sarah Eddowes – [UNSW online profile](#)

PhD

Cross-wiring, Cross-noodling

In this presentation, I will discuss how connections emerge between the tactile experience of physical and virtual art-making in a system I call 'cross-wiring', focussing on the exhibition Things are Growing, which comprised kinetic sculpture and projected animation. The development of this exhibition was informed by translation of art-making experiences work in two key ways.

The first was the use of placement and scale. Earlier in the research, working in virtual reality, I manipulated objects individually, placing and scaling them freely, uninhibited by gravity or material. The installation of this exhibition was informed by this experience in the full occupation of vertical space and the scaling of the projected animations.

The second is the use of movement. The feeling of dynamic and malleable material during the physical making process was translated through both virtual and physical means. Motorised sculptures roved and jiggled in physical space, while virtual bounce and collapse were created through dynamic simulation in 3D animation. In both instances, the element of movement expressed aspects of the felt interaction between body and material.

The cross-wiring of influence demonstrated in this set of works creates a kind of connective tissue between virtual and physical space, manifesting a continuum between virtual and physical space as well as vision and touch.

Keywords: tactile; virtual; translation

Joel Arthur – [UNSW online profile](#)

MFA

Counter-landscape: Interrupting the scene through remodelling

This project aims to counter certain landscape painting conventions, particularly those associated with the picturesque. The picturesque, as an aesthetic category of Romanticism, was transported to Australia through colonialism and was employed to depict natural environments as wilderness, supporting the legal fiction of terra nullius. Aesthetic principles of picturesque gardening are entwined with landscape painting, both of which present as naturalised rather than human-made. To subvert and critique this tradition, I visually respond to Sydney's Hyde Park as a picturesque garden and colonised site. From my settler-colonial position, I assert a critical distance when representing place by constructing a still-life model made from fragments of photographs of the

urban park. Painting from the model generates ways to disrupt and mediate how place is represented. Combined with this method, I employ further modes of reconfiguration that interrupt the image and the processes involved in making. Through these artistic strategies, I consider how diverse approaches to remodelling and interruption can open alternative perceptual possibilities that depart from assumed colonial views within landscape painting.

Keywords: reconfiguration; landscape; painting

Lara Clemente

PhD

The Aesthetic Reformulation of Tree Modelling for 3D Australian Fire Environments

As part of the ARC-funded iFire project (FL200100004), my practice-based research investigates a novel visual approach called “pyro-aesthetics” which explores 3D modelling of Australian gum trees throughout the burning process in immersive wildfire simulations.

Trees are pivotal for establishing realism in virtual environments and for visually representing wildfires. My practice-based research investigates how digital trees, crafted as dynamic rather than static entities, can function as “objects of knowledge,” deepening awareness of extreme fire events.

To address this, I prototype an experimental 3D modelling workflow for conceptualising, creating and evaluating hyper-realistic 3D gumtree models optimised for real-time rendering in fire simulations. Conceptually, “pyro-aesthetics” guides this process in order to examine the dynamic relationship between trees, fire, technology and users.

Drawing on Bruno Latour's ‘climate regime’ (2018), which highlights the interconnected agency of all entities in the climate network, I extend my artistic practice beyond merely reconstructing real-world trees. Instead, I recognise trees as distinct agents whose trunks, branches and foliage interact with wind, smoke and fire. I thereby seek to deliver a fuller sense of this nexus to enhance the user’s sensory experience in fully immersive 3D interactive environments.

In this RPR review, I will outline my approach to date and reflect on how my methodology is being shaped by the concept of pyro-aesthetics, highlighting its contribution to iFire’s immersive fire simulation approach.

Keywords: aesthetic reformulation; digital botanical modelling; immersive wildfire simulation; virtual tree modelling



Barkindji Country, David Doyle, Tulla Carson, *Kurkuru, Kinchega*, September 2025.
Naturally dyed Khadi Silk wrapped with Kurkuru bark (Black Box).