UNSW School of Art & Design
Term 1 2025 HDR Conference
Tuesday 25 – Wednesday 26 March

PROGRAM

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 25 – 26 March 2025, the two-day conference will be complemented by a program of ancillary events.

Art & Design HDR Team:
Dr David Eastwood (Director HDR)
Dr Livia Rezende (HDR Coordinator until end of March 2025)
A/Prof Emma Robertson (HDR Coordinator, commencing April 2025)
Eva Ostrowski (Graduate Research Officer)

Conference Exhibition Coordinator:
Kristy Gordon

Cover image credit:
Skye Wagner, *Behind Seal Kiss, Above Hind Legs, To Ginger Smile*, 2024,
steel mesh, mixed prints: pigment, inkjet, laser, and offset.
Installation detail: *Built Photography*, 8 June - 25 August 2024,
Museum of Australian Photography, Melbourne, Australia.
Image courtesy the artist.

Online resources:
→ Term 1 2025 HDR Conference web page

→ Session Sign-Up Form – request calendar invitations for each event.

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Program

DAY 1: Tuesday 25 March 2025
Register to attend events and receive calendar invitations via the **Session Sign-Up form**

9:00-10:30am
Panel 1:   CARTOGRAPHIC & ARCHITECTURAL IMAGINARIES
Face-to-face only: **Level 4 kitchen, Sherman Postgraduate Studios, Block F**
Chair: Michael Garbutt
Panel Member: Diana Baker Smith

Warren Parry – PhD
YOU ARE THE ARTWORK.
(Supervisors: Stephen Loo, Paul Thomas)

Sam Burke – PhD
New cartographies: a reconsideration of the practice of psychogeography through a gender lens using durational walking, EEG capture and digital technologies.
(Supervisors: Ed Scheer, Rochelle Haley)

Tzu-Mei Stewart – PhD
The desire "to make the world a better place" – Utopias and Modern Architectural Imaginaries.
(Supervisors: Stephen Loo, Livia Rezende)

Confidential reviews (10:30am-12pm)
Hybrid mode: Satellite Room F409 & via MS Teams

11am-1pm ADA HDR International Candidate Q&A Session
Online via Microsoft Teams or in person in Patricia O'Shane G06, UNSW Kensington campus.
Join the meeting online in Teams via **this link**.

12:00-1:30pm LUNCH + ADA Staff Town Hall meeting

1:30-3:15pm
Panel 2: REMEDIATED ARCHIVES
Face-to-face only: **Level 4 kitchen, Block F, Sherman Postgraduate Studios**
Chair: Bianca Hester
Panel Member: Tim Gregory

Remy Faint – MFA
Layered Opacities: silk, abstraction and material histories.
(Supervisors: Felicity Fenner, Clare Milledge)

Eva Nolan – PhD
Wild Deserts: Drawing Ecologies and Biodiversity Monitoring in the NSW Arid Zone.
(Supervisors: Anna Munster, Emma Robertson)

Skye Wagner – PhD
Overt artifice: Remediation Tactics in Image-based Assemblage Practice.
(Supervisors: Grant Stevens, Astrid Lorange)

Suzanne Claridge – PhD
Archival Incantations: (re)tracing a counter-history of indenture through archival poetics.
(Supervisors: Astrid Lorange, Verónica Tello)
(PRESENTATION ONLY)

Confidential reviews (3:30-5:00pm)
Hybrid mode: Satellite Room F409 & via MS Teams

DAY 2: Wednesday 26 March 2025

Register to attend events and receive calendar invitations via the **Session Sign-Up form**

9:30-11:00am
Panel 3: ART, ECOLOGIES, ENGAGEMENT
Face-to-face only: **Level 4 kitchen, Sherman Postgraduate Studios, Block F**
Chair: Scott East
Panel Member: Rochelle Haley

Kristy Gordon – PhD
Water as Slowness.
(Supervisors: Emma Robertson, David Eastwood)

Natasha Dubler – PhD
Resonance, Sound, Affect.
(Supervisors: Anna Munster, Adam Hulbert)

Lizzie Crouch – PhD
Connections and caring in creative production: interrogating labours for inclusion in art-science.
(Supervisors: Lizzie Muller, Matthew Kearnes)

Confidential reviews (11:00am-12:30pm)
Hybrid mode: Satellite Room F409 & via MS Teams

12:30-1:30pm LUNCHTIME HDR MEETING
Face-to-face only: **Level 4 kitchen, Block F, Sherman Postgraduate Studios**
The Art & Design HDR cohort is invited to join the HDR Team for a discussion of HDR matters.
Plans for the next "Open Week" event will be announced and changes to HDR examinations will be discussed.

1:30-3:00pm
Panel 4: DESIGN PRACTICES OF ETHICS & CARE
Face-to-face only: **Level 4 kitchen, Sherman Postgraduate Studios, Block F**
Chair: Livia Rezende
Panel Member: Scott Brown

Nicole Crouch – PhD
Advocating for Cultural Sustainability through Design Decisions and Creativity.
(Supervisors: Alison Gwilt, Fabri Blacklock)

Chantelle Baistow – PhD
Remediating post-extractive environments with a philosophy of care.
(Supervisors: Katherine Moline, Zoe Veness)

Danielah Martinez – PhD
Situatedness and Agency in Ageing: Refining Codesign with Older Adults through Relational Care.
(Supervisors: Katherine Moline, Reside Oya Demirbilek)

Confidential reviews (3:00-4:30pm)
Hybrid mode: Satellite Room F409 & via MS Teams

3:15-4:15pm Exhibition Floor Talks – MEL DEERSON and AULIA YERU
Meet in UNSW Galleries, downstairs foyer
Join artists and PhD candidates Mel Deerson and Aulia Yeru for floor talks about their current exhibitions.
3:15pm – Mel Deerson, UNSW Galleries downstairs foyer.
3:45pm – Aulia Yeru, Black Box, D106, Level 1 Block D.

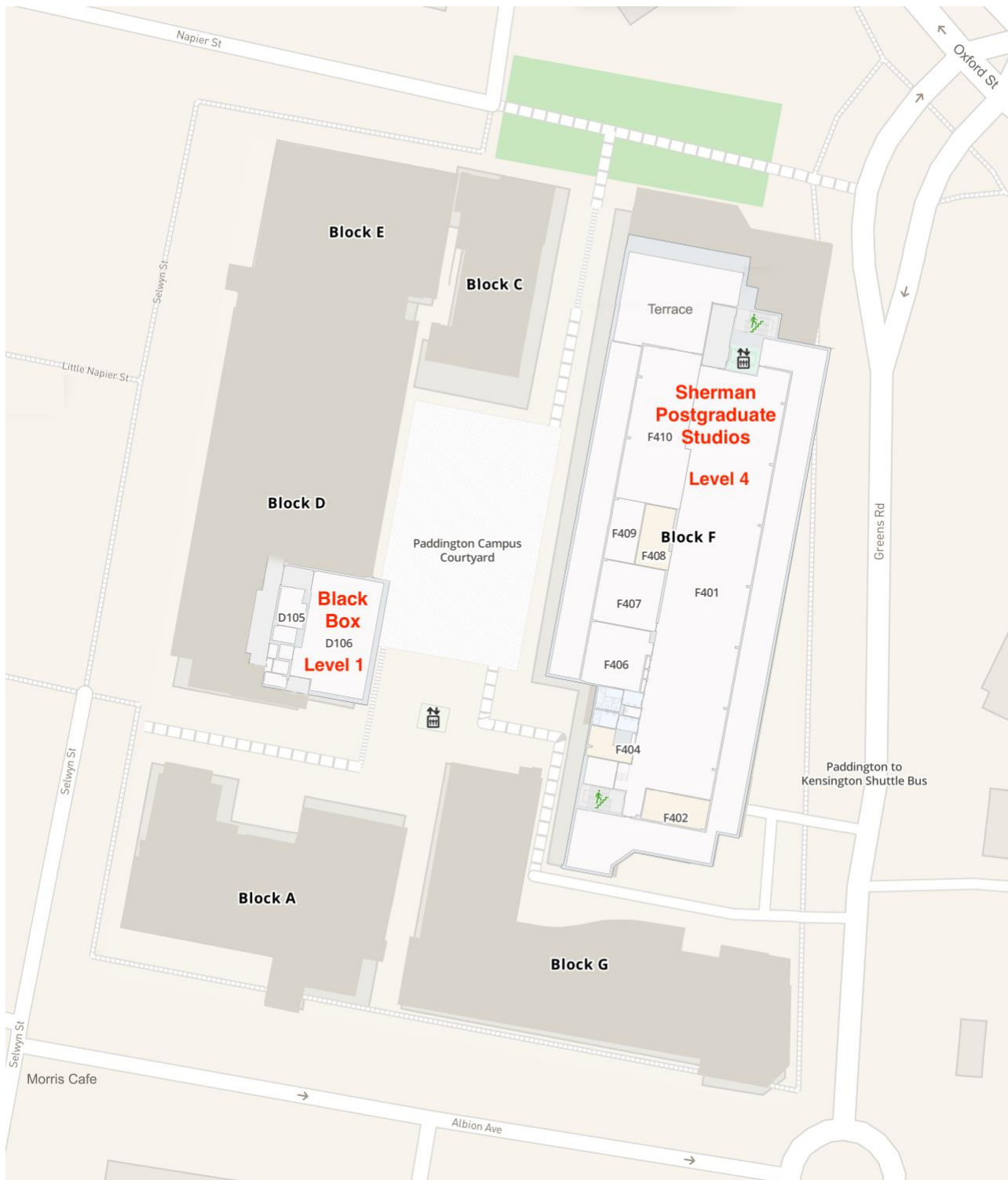**4:30-6:00pm Closing Celebration**
Level 4 kitchen, Sherman Postgraduate Studios, Block F
UNSW Paddington campus (enter via lift at Oxford St end of Block F).
RSVP required by 4pm Monday 24 March for catering purposes via the **Session Sign-Up Form**
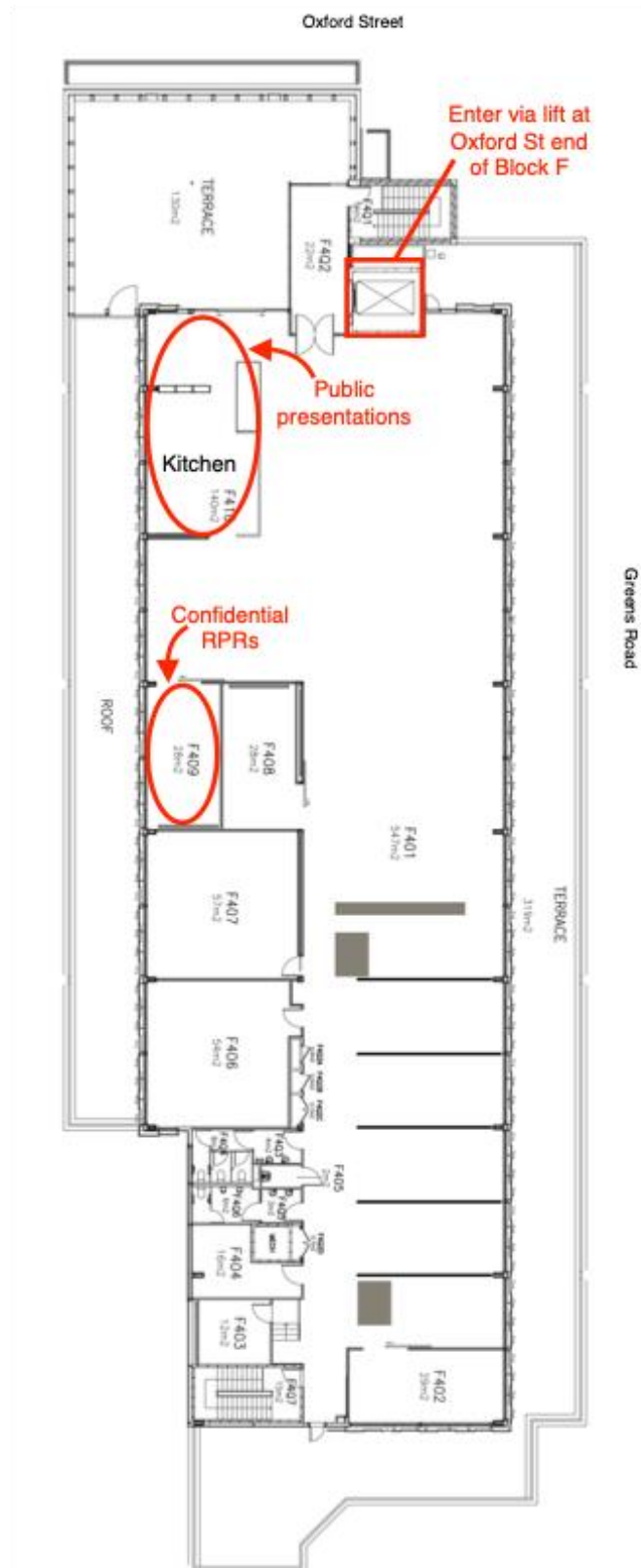
Campus Map
UNSW Art & Design, Paddington

Floor Plan
Conference venue
Sherman Postgraduate Studios
Level 4 Block F, UNSW Paddington campus

ADA HDR International Candidate Q&A Session

11:00am-1:00pm Tuesday 25 March 2025

Online in Teams via this link or in Patricia O'Shane G06 (formerly CLB5), UNSW Kensington campus

Agenda

Welcome & Introductions	ADGR, A/Prof Uros Cvoro	5 mins
Academic support within the Faculty • Advice on navigating relationships between students, supervisors and PGCs		5 mins
Resources and Support available from the ADA Research Office: • Essential costs of research funding • Workspaces and technology • Hardship support • Student community	Amy Stansfield, ADA Graduate Research Manager	5 mins

Resources and Support available from the GRS.
• Advice on offshore travel, work away procedures and travel approvals
• HDR Hub
• Workshops/events
   o Wellbeing workshops
   o Thesis writing boot camp
   o Shut Up & Write
• Teams group
• Newsletter
	Claire McCarthy – HDR Candidature Manager;
	Evan Dorrian – Candidature Management Officer;
	Belinda Lee – HDR Engagement Manager
		10 mins

Overview of UNSW Support Services • Student Support Team – how can we help? • Case example • Student Support Advisors • The 'How we help you' website • UNSW Support Services	Pia Larsson – Student Support Advisor	10 mins
Issues specific to research candidates • Advice on intellectual property and copyright, especially when a student is asked to sign an IP Assignment Deed or is dealing with an IP issue arising from their research	David Loonam - Solicitor & Advocacy Officer at Arc	10 mins

• Guidance on visa options following graduation, including the 858 Global Talent visa and 485 work visa • Research misconduct • Disputes/concerns with supervisors/schools • Responding to Show Cause notices Issues affecting all enrolled students • Tenancy • Employment • Discrimination • Traffic fines and driving issues • Consumer complaints • Debts		
Personalised English Language Enhancement (PELE)	Mira Kim, Professor in the School of Humanities & Languages, and coordinator of PELE	5 – 10 mins
Q&A Time	Facilitated by Uros	30 mins
Lunch		35+ mins

Exhibition Floor Talks

3:15-4:15pm Wednesday 26 March 2025

Artists and PhD candidates Mel Deerson and Aulia Yeru talk about their current exhibitions.

3:15pm

MEL DEERSON: *The Dream of the Mirror*
UNSW Galleries
(meet in downstairs foyer)

The Dream of the Mirror 2025 is an entirely improvised video shot on an iPhone using DIY and analogue effects. It conjures a kaleidoscopic dream vision using footage shot at Derek Jarman's garden in Dungeness and surrounding areas. Jarman's landscapes become a semi-abstract, mystical space viewed through the pane of a stained-glass window. A strange figure gestures among glowing poppies, stones flicker like the refraction of light on glass, and the sea pulses with its own electric field, all through the shining portal of a hand mirror. A music score created by the artist drives the rhythm of the work, drawing on medieval drones and songs, punk distortions and improvised synth experimentations.

Mel Deerson, *The Dream of the Mirror* (still) 2025.

3:45pm

AULIA YERU: *sediment*
The Black Box
D106, Level 1 Block D

This exhibition delves into the material and social entanglements of the Cikapundung River through three interconnected approaches. Film soup photography captures the river's metabolic processes by chemically altering images through immersion in its waters. An installation of indigo-dyed cloth serves as a vessel to trace sediment flows while referencing colonial histories and textile traditions. Documentation and archival materials from the Susur Baur expedition walking project detail the experiences of navigating the river's path, revealing its urban ecologies and socio-political dimensions. Alongside these works and archives, the exhibition will also present the Cikapundung River through maps and documentation. These works provide a hydrosocial reflection on the river's agency, memory, and contested landscapes.

Aulia Yeru, *Aras Putih 6* (still) 2024, 35mm cannister immersed in water sample taken from Cikapundung River, scanned as digital image, edited as moving image, 5 min looped.

HDR Studio Crits

3-5pm Friday 28 March 2025

Sherman Postgraduate Studios

Level 4 Block F, UNSW Paddington campus

Current Higher Degree Research candidates from UNSW School of Art & Design 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, higher degree 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 artwork displays and moving image, live drawing performances, sound installations and creative workshops.

We invite all HDR candidates to participate or present, and this first 2025 session will discuss work by current candidates.

Abstracts

Panel 1: CARTOGRAPHIC & ARCHITECTURAL IMAGINARIES
Tuesday 25 March 9:00-10:30am

Warren Parry

PhD

YOU ARE THE ARTWORK

What if your engagement with the artwork included discussing the psychological processes you experience while creating? And you could move deeper into what philosopher Alva Noë calls "an aesthetic investigation of that work-in-progress that is the self we are". My interdisciplinary PhD project investigates questions raised in John Dewey's aesthetic theorising of what can be termed the development of an 'aesthetic self', where the capacity for aesthetic experience predominates and pervades notions of who and what we think we are. Pointing to a lack of understanding in the literature on the transformative power of the aesthetic, I explore the nature of aesthetic experience in data-constituted psychological maps built by over 200,000 people, preferencing the centrality of aesthetic factors in their everyday lives – as one experience, amongst many.

My mapping experimentation is my art practice, and the visual expression of how multiple perspectives exist to understand how aesthetic properties can transform one's self-image and identity. I utilise ideas, approaches, and practices of philosophy, psychology, data analysis, data visualisation, and cartography to conceptualise psychological maps, how they operate, and why a new concept is needed. Establishing an ontology at the intersections of these fields underpins my theorisation of psychological mapmaking.

Keywords: everyday aesthetics, self-organising maps, self-identity

Sam Burke

PhD

New cartographies: a reconsideration of the practice of psychogeography through a gender lens using durational walking, EEG capture and digital technologies

This project is a reconsideration of the practice of psychogeography through a gender lens using durational walking, EEG capture and digital technologies. With walking as its key methodology, this investigation explores phenomenological responses to the urban environments of Sydney and Paris.

Tzu-Mei Stewart

PhD

The desire "to make the world a better place" – Utopias and Modern Architectural Imaginaries

In contemporary urban and architectural discourse, and urban and architectural design practice, utopias and utopian thinking remain an underlying desire, the 'dirty secret of architecture.' Drawing on the work of contemporary French philosophers, Michèle Le Doeuff's concept of the imaginary and Michel Foucault's concept of desire and discourse, my thesis reads utopias to be one of the most patriarchal architectural imaginaries that has served both as the legitimising figure of the architectural canon and as a representation of authority and knowledge. My thesis applies both Foucauldian methodologies and feminist epistemologies to make visible the conditions of possibility for utopias. I examine the exclusionary function of utopias as 'architectural imaginaries:' from outside of architecture, the borrowing of timeless and universal concepts such as 'nature' through the architect's pursuit of origins;' and from inside, in the taken-for-granted and self-explanatory architectural rules and conventions that limit and constrain how architects can speak, think and write. This hybrid methodology is investigated historically through the analysis of three canonical architectural projects of which Le Corbusier's well-known masterplan for the City of Chandigarh, India, and the design of its Capitol complex will be the focus of the talk.

Panel 2: REMEDIATED ARCHIVES
Tuesday 25 March 1:30-3:15pm

Remy Faint –
MFA

Layered Opacities: silk, abstraction and material histories

This practice-based research project explores how nuances of cultural identity can be expressed through a painterly and sculptural approach to abstraction, including the reimagining of collection objects and materials. Specifically, I investigate and engage with objects in museum collections that once belonged to my Chinese ancestors. These objects, including textiles, fabrics, clothing, and personal items, become the catalysts for my artistic investigations into aspects of identity as an Australian with Chinese heritage. A central focus of this project is the connection to the material qualities of silk. Rooted in histories of trade, migration, cultural exchange, art, and personal heritage — the material is examined through its semi-transparent properties to investigate themes of representation, authorship, and visibility within the context of Australia and the Asia-Pacific. Drawing on Édouard Glissant's theories of the right to opacity and self-representation, I consider how objects specific to my ancestry as well as historical and contemporary archives frame cultural identities, and how creative and speculative artistic strategies can reimagine these structures. In my artistic practice, historical references to painting are often subverted with embodied approaches to layering, collage, and ceramic sculpture to engage with ideas of replication, translation, and material history.

Keywords: Identity, painterly abstraction, material histories

Eva Nolan –
PhD

Wild Deserts: Drawing Ecologies and Biodiversity Monitoring in the NSW Arid Zone

My research investigates how a contemporary drawing practice, supported by digital modes of biodiversity data collection and visualisation, can help explore multispecies relationships during the current mass extinction crisis. Underpinned by nineteenth-century colonial traditions of natural history illustration, I examine how the recent emergence of citizen science species monitoring can facilitate a non-extractive, care-based approach to drawing the natural world. I analyse evolving scientific concepts that challenge notions of the biological individual and explore how a speculative drawing practice can help think through ecological entanglement. My presentation focuses on fieldwork recently completed at UNSW Wild Deserts – a conservation project based in Sturt National Park, where locally extinct mammals have been reintroduced in fenced "exclosures" to restore desert ecosystems. At Wild Deserts, I participated in a cage-trapping survey to monitor the population numbers of reintroduced species inside the sanctuary. I also conducted individual biodiversity monitoring using the iNaturalist citizen science app. This primary research compared

the processes required for a structured scientific survey versus the unstructured approach of citizen science monitoring. I will examine the drawing under development based on the data captured from photographic species observations at Wild Deserts.

Keywords: drawing, biodiveristy, citizen science

Skye Wagner – UNSW online profile
PhD

Overt artifice: Remediation Tactics in Image-based Assemblage Practice

Media theorists Jay David Bolter and Richard Grusin (1999) define "remediation" as the ways a medium incorporates the representational qualities of different media within its form. They describe remediation as enacting a "double logic of immediacy and hypermediacy," holding transparency with media referentiality in tension.

Drawing on this formulation, my PhD project explores how specific remediation tactics—cutting, assemblage, (re)photography and mimesis—in image-based art practice exaggerate the artifice of a 'naturalised' subject. It considers how these material and spatiotemporal interventions make legible and sensuous the mediality of form and subject. This presentation provides an account of recently exhibited artworks that test this practice-based methodology: *Behind Seal Kiss, Above Hind Legs, To Ginger Smile* (2024), exhibited in *Built Photography* at MAPH, Melbourne; and *Before Orange Peel, After Loose Teeth, Now Peanuts* (2024), exhibited in *The National Photography Prize* at MAMA, Albury. It illustrates the tactics used in these works to open up the sensible experience of the image beyond representational foreclosure and the perceived givenness of the visual.

Keywords: image-based assemblage, artifice, remediation

Suzanne Claridge – UNSW online profile
PhD

Archival Incantations: (re)tracing a counter-history of indenture through archival poetics

Archival Incantations stages a practice-led intervention into colonial archives of Indian indenture, proposing a theory and method of 'archival poetics' able to articulate a counter-historical account against empire. My project aims to interrogate archival material through textual and visual poetry, offering incantations that (re)trace a counter-history of colonialism in ways that are subversive and destabilise traditional historiographical methods. Drawing upon emigration passes, vernacular archives and historical photography, my project uses experimental writing through modes of textual and visual poetics to form a multidisciplinary practice in archival poetics.

Keywords: poetics, counter-archival research, postcolonial studies

Panel 3: ART, ECOLOGIES, ENGAGEMENT
Wednesday 26 March 9:30-11:00am

Kristy Gordon –
PhD

Water as Slowness

This paper presents aspects of my conceptual framework of drawing water. It offers water as a valuable metaphor for contemporary slowness, an affective atmosphere conducive to slow thinking, and a generative environment for slow making.

Water flows through deep time and present time, always moving and changing course and velocity, affected by things, and affecting things in its presence. Being immersed in water demands a bodily presence, yet it moves us beyond our own bodies and our ordinary sense of being.

I will linger with water, sharing how experience can be enhanced by somaesthetic knowledge and practice. My paper will refer to philosophers and theorists who help me comprehend relations between bodies and water, and the affective qualities of watery atmospheres. I will describe how other artists think with, sense and respond to water, and how this informs slow research. Then I will share insights from my 2024 water drawings, including the experimentation and material challenges that led to their resolution, and paying attention to their affective properties. I will outline iterative development plans for these works into my third year of research, and ask how these drawings might be considered 'containers' for watery experience.

Keywords: slow art, drawing water, atmosphere

Natasha Dubler
PhD

Resonance, Sound, Affect

This practice-based research investigates how resonance, as a material phenomenon, can mould and shape landscape at or below the Earth's surface, and how memories of these subtle shifts are etched into the material histories of a site. My sound installation practice explores the transformative capacity of resonance to shape seemingly stable structures, in unstable and unexpected ways, probing both subtle surface changes as well as potentially destructive events. This paper reflects on the three sound installation works developed for this PhD: *Tephra* (in collaboration with Caitlin Dubler), *Shocklines* (in collaboration with Niki Johnson and Caitlin Dubler), and *untitled (tidal resonance)*. Reflections are made on how these projects, together, inform a broader thinking about resonance as a complex and durational phenomenon.

Keywords: sound installation, affect, multi-sensory listening

Lizzie Crouch – [UNSW online profile](#)

PhD

Connections and caring in creative production: interrogating labours for inclusion in art-science

Diversity and inclusion in science engagement not only drives innovation but equitable futures. Locating my practice and research within the emerging field of Art Science and Technology studies (ASTS), I have brought a fresh approach to interrogating inclusive science engagement practices. This paper is the culmination of my doctoral research, which has circumscribed and interrogated my creative producing practice as an ASTS practice—one that pursues epistemic 'symmetry' to disrupt dominant norms to produce outcomes that engage diverse audiences—to contribute to best practice in inclusive art-science.

The visible tip of the practice iceberg is the experimental and nomadic processes. Yet I have shown, drawing on professional experience and feminist theories, that the deeper work of connecting and caring for people and knowledges is vital, though often hidden below the waterline. This relational work was interrogated through the two case studies, which provided an opportunity to interrogate reflexive and care-full orientations to practice that underpin relational work. This revealed the labours that drive a radically relational view of interdisciplinary collaboration, and subsequently knowledge equity and equity of knowledge labour. Using this, I have developed a practice framework that outlines the critical knowledge work in ASTS practices that drives inclusive art-science.

Keywords: art-science, relational labour, knowledge equity

Panel 4: DESIGN PRACTICES OF ETHICS & CARE
Wednesday 26 March 1:30-3:00pm

Nicole Crouch –
PhD

Advocating for Cultural Sustainability through Design Decisions and Creativity

Commercial textile print design in the fashion industry is the digital repeating artwork printed onto clothes. Textile print design style directions are often inspired by – and therefore extract from – the Traditional Cultural Expressions (TECs) and associated Traditional Knowledge (TK) of Indigenous Peoples, Ethnic Groups and Local Communities internationally. Such extraction and decontextualisation for commercial gain is not a design problem, but an ontological problem that perpetuates inequity in society. Therefore, legal frameworks to nurture, sustain and protect TK and TCEs are currently being developed which means commercial textile design practices in the fashion industry need to change.

Commercial textile print designers in the fashion industry have knowledge of textile techniques, commercial style directions and the geographies and communities from which they are created. They therefore have an opportunity to lead advocacy in the fashion industry for the new legal frameworks through their design decisions and creativity. This presentation will discuss the findings of qualitative data collection through a series of interviews and practical workshops with a variety of participants. The data reveals both powerful alignment and tensions between participants perspectives and also practical strategies for commercial textile print designers in the fashion industry to collectively develop Culturally Sustainable practices.

Keywords: cultural intellectual property, fashion design, practice frameworks

Chantelle Baistow –
PhD

Remediating post-extractive environments with a philosophy of care

This paper connects philosophies of care (Bellacasa 2017, Gottlieb 2022) to environmental justice through socially engaged design. Through the lens of Robert B. Gottlieb's concept of care-centred politics—where grassroots organisations and citizen participation catalyse policy improvements and create the conditions for new political projects—I outline my analysis of three design-led citizen engagements with environmental degradation: Toxicity Distributed (2023) by AHORA, Un/Making Soil Communities (2018) by Åsa Ståhl and Kristina Lindström, and my participatory design workshops concerning coal ash on the Central Coast of NSW in 2024. The research demonstrates how local communities can actively address environmental degradation through participatory design centred on a care framework often necessary for remediating post-extractive sites.

Danielah Martinez – [UNSW online profile](#)

PhD

Situatedness and Agency in Ageing: Refining Codesign with Older Adults through Relational Care

Codesign is a widely used participatory design method for understanding participants' issues and aspirations through collaborative activities that are engaged with a matter of concern. In 2002, the World Health Organisation introduced active ageing (AA) policies, encouraging continued employment and physical activity as individuals grow older. Industrial designers who uncritically adopt codesign methods alongside the dominant narrative of AA risk marginalising older people who experience ageing outside of this model. This paper presents my conceptual framework for evaluating a codesign study that I conducted in 2023-2024. The study employed cultural probes and a codesign workshop to explore participants' attitudes and experiences of ageing through and beyond retirement age. I reflect on the implications of interdependency in relational theories of care discussed in feminist studies as an anchoring concept in my framework to analyse the cultural probes and workshop returns. The paper will report on my current focus on situatedness and agency when interrogating ageing narratives that emphasise productivity models derived from neoliberal economics. The purpose of this framework is to critically reflect on and refine my participatory design methodology that builds on significant examples of codesign with older adults and contributes to the evolution of relational codesign approaches.