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RMIT University & Hong Kong Arts School

Master of Fine Art 2020



Brian Smeets

Cordelia Tam

Gwan Tung Dorothy Lau

Joie Chan

Karen Wong

Tammy Chan

Louise Folliott



I n t r o d u c t i o n

It is poignant that we have chosen to call our graduate show 'Distil'. We believe that it is this term that encapsulates the process over the last two years of the MFA course. This journey has been one that has stretched our capabilities, taught us new things about ourselves and our practice, while honing in on our strengths and simultaneously stripping everything back to the essential meaning central to our work. The process of distillation happens at different points for different matter and so too has this been reflected in our individual practices however the results are the same, understanding the essence of what we value and what we want to express.



A c k n o w l e d g e m e n t s

We would sincerely like to thank Dr. Rhett D'Costa, Dr. Sally Mannall, and Fiona Wong, for their guidance and support throughout the MFA programme. The artworks presented in this exhibition and the exhibition itself would not be possible without their insight, knowledge, and advice.

We would also like to thank RMIT University and Hong Kong Art School for providing us an environment that supports freedom of artistic expression, which has been crucial to our growth as artists.



The Work of Artists

This exhibition is not only a much-deserved celebration: it marks a step-change in the status of the students who are graduating. The Masters of Fine Art program, offered by the Hong Kong Art School of the Hong Kong Art Centre in partnership with RMIT University is internationally recognised as a gateway into practice, as well as higher levels of study. Completion represents the emergence of defined artistic identities, formed through rigorous critique, sophisticated innovation and an immersion in creativity. This has been achieved through dedication and hard work: by themselves, by their lecturers and the many support staff across the both institutions. My sincere thanks and congratulations to them all.

At RMIT, we pride ourselves in achieving outcomes that not only prepare for, but enhance the future careers of our graduates. 'Work ready' is a term often used to describe these qualities; those who complete are programs are seen as future leaders in, indeed the shapers of, the 'world of work'.



But what do we mean by the term 'work' in the field of contemporary art? Do we mean the artworks themselves; or, work as practice? Is this working for the betterment of society; or, supplying the art market, that supports artists' and gallerists' livelihoods? Do we mean work undertaken in the wider 'creative industries', an increasingly important dimension of national and international economies; or, in so-called 'cottage industries' - local, often not for profit communities of practitioners that focus on felt rather than theoretical issues, to develop their own models of exchange and sustainability.

We are seeing increasing interest across all sectors in the skills developed by our graduates in the service of their discipline. A recent report by Deloitte on the future of work states:

New capabilities are needed for new jobs of the future. Lifelong education and training for all Australians needs to prepare both young and old for new and different jobs and employment models. Automation, robotics and artificial intelligence are heightening the importance of skills in creativity, problem solving, advanced reasoning, complex judgement, social interaction and emotional intelligence. (*Deloitte Millennial Survey 2018 – The Australian Cut*)

The 2018 study for the World Economic Forum, 'The Future of Jobs Report', identified 'analytical thinking and innovation, active learning and learning strategies, creativity, originality and initiative' as three of the most important three skills for the workforce of 2022. Similarly, a 2016 Foundation for Young Australians report found that the proportion of (Australian) jobs that demand digital literacy has increased by 212%, critical thinking by 158%, creativity by 65% and presentation skills by 25% (Foundation for Young Australians, *The New Basics*, 2016). While these statistics refer to Australia, they are also relevant to Hong Kong; and given the centrality of these skills in the studies of these graduates, their capacity to engage with the future world of work seems assured, whatever path they choose.

The graduates presented here have each identified their particular response to the 'work' required of them in their first calling, as emerging artists. They have achieved a depth of understanding of the field of contemporary art, as well as excellence in both their individual practice and contribution to this shared field. This exhibition is witness to the next generation of artists, who we can be assured will evolve our current thinking, adapt to the new



opportunities of ever changing media and re-assert the value of the work that artists do.

They emerge into a field of art expanded as never before: where art works across media, cultures, industries and economies, often simultaneously. As Jeremy Deller comments “I don’t make things, I make things happen. “This widening horizon of practice is matched by an increasing emphasis on collaboration between the artist and those who engage with art: embedding practice in society. The challenge ahead for these graduates, then, is not just how to engage, but what to do with that engagement: how to collaboratively re-think the world through art. This, too, is no small undertaking; as Hannah Arendt said: “There are no dangerous thoughts; thinking itself is dangerous. “Here we find perhaps the most important work of the artist: negotiating risk to think anew.

Whether they continue to explore their chosen field as contemporary artists, or, the wider frames of society that are similarly calling for creativity and innovation, their ability to re-imagine has the potential to change the world. As esteemed alumni of RMIT University and the Hong Kong Art School, we wish them every

success. Congratulations and good wishes for your, indeed our, future.

Professor Kit Wise
Dean, School of Art
RMIT University



Introduction

Acknowledgements

Foreward



Brian Smeets



Cordelia Tam



Gwan Tung Dorothy Lau



Joie Chan



Karen Wong



Louise Folliott



Tammy Chan

Brian Smeets

www.briansmeets.com

instagram • [fearlessadventure](#) / [navigating_liminality](#)

Brian Smeets was born in New York in 1984. After completing degrees in Sculpture and Environmental Studies from Washington University in St. Louis in 2006 he has pursued a career in commercial photography in San Francisco, California. His award-winning fine art images have been shown globally, and since moving to Hong Kong he has founded the Flowspace Media Collective in 2017 and completed a Masters in Fine Art with RMIT in 2019. Recently Brian has formed a sound art practice in addition to showing photography and multimedia works. He hopes to continue developing pop-up art shows and showing his work in the increasingly global art space of Hong Kong and Southeast Asia.

This project investigates travel destinations and their experiential qualities with the aim of removing the spectacle of the tourist destination. An alternative view of liminal spaces and travel destinations is presented through large scale abstracted photography and collections of images.

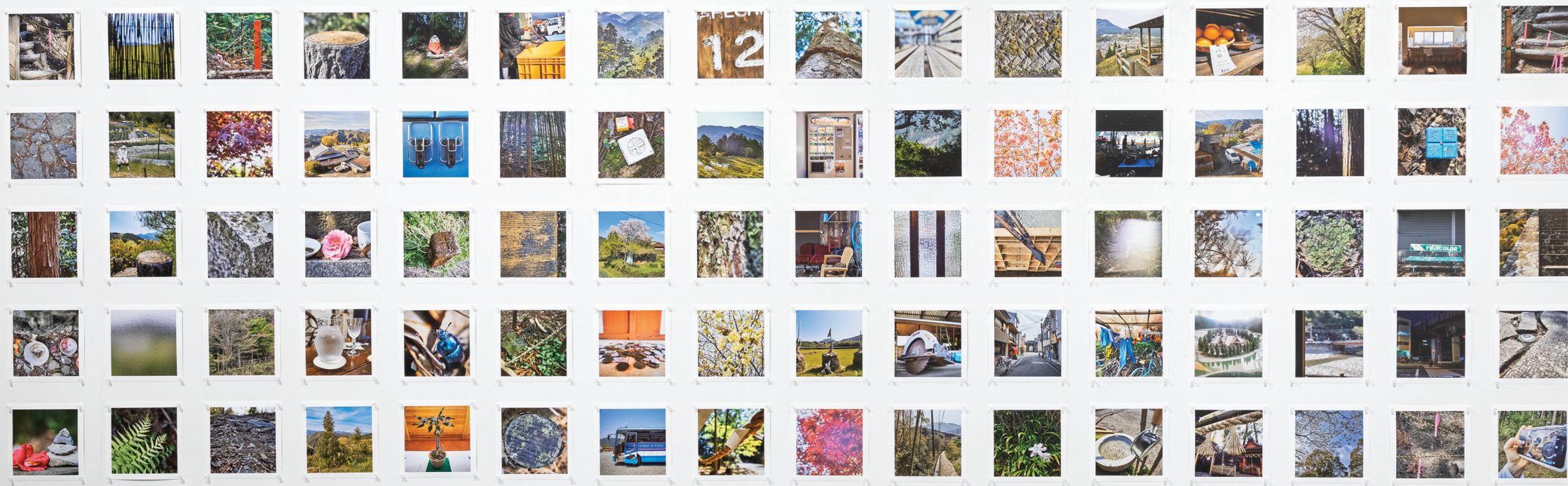




Spread From Navigating Liminality Travelogue Series, 2018
Perfect-bound book
210 x 297 mm



Spread From Navigating Liminality Travelogue Series, 2018
Perfect-bound book
210 x 297 mm



Wakayama Atlas, 2019
80 pearl archival pigment prints
17.78 x 17.78 cm panels
Dimensions variable



Path Marker On The Kumano Kodo
Wakayama Atlas Installation Detail, 2019
Pearl archival pigment print
17.78 x 17.78 cm



Lichen Covered Staircase
Wakayama Atlas Installation Detail, 2019
Pearl archival pigment print
17.78 x 17.78 cm



Iced Water
Image From Wakayama Atlas, 2019
Pearl archival pigment print
17.78 x 17.78 cm



Painted Hills, 2019
Single channel video & sound installation
Dimensions Variable

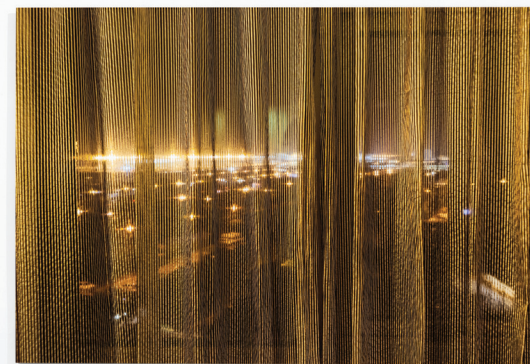


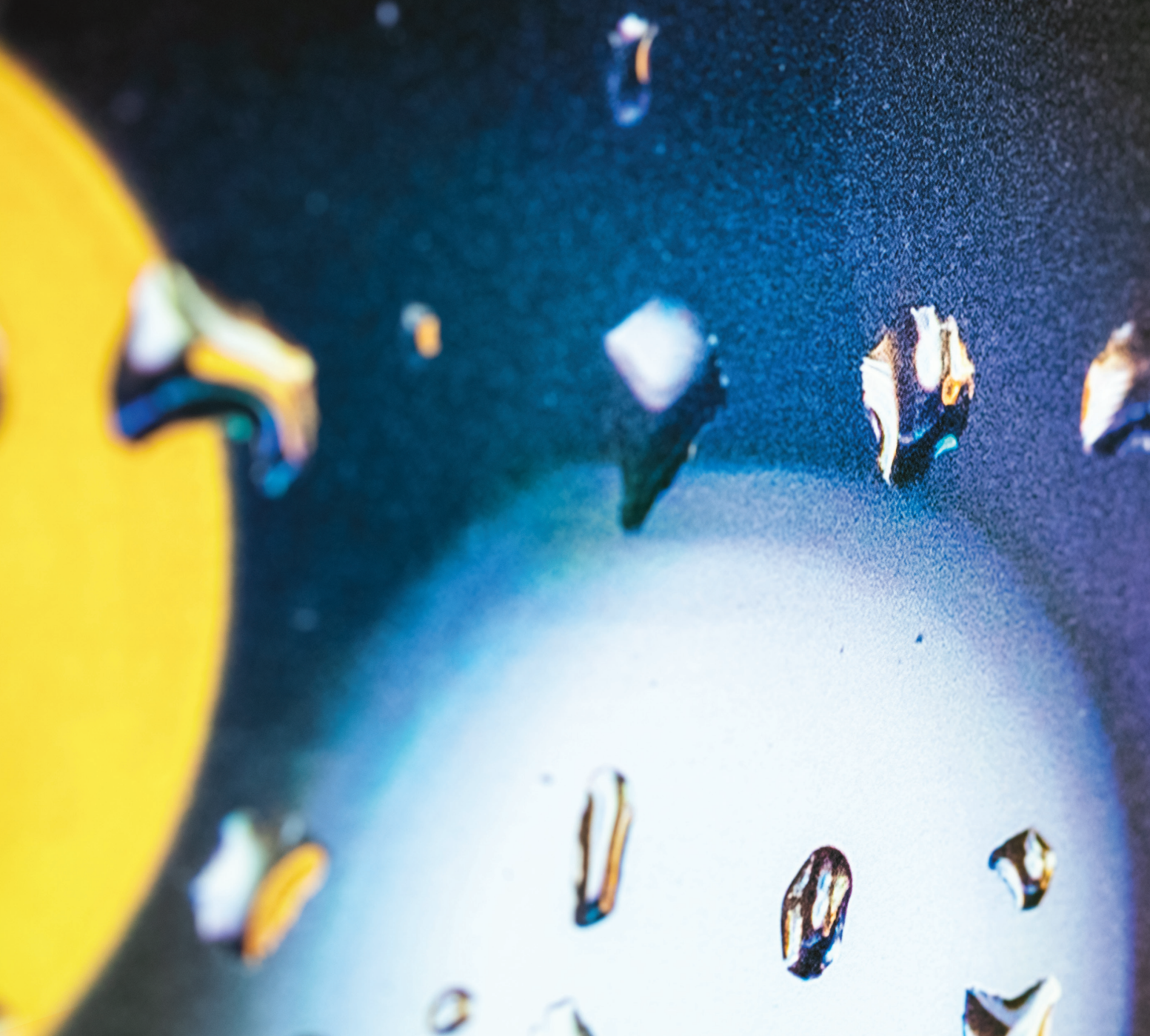
Mindset Series Installation View, 2019
Matte archival pigment print
77 x 115 cm

View From Ramada Pudong Airport Shanghai, 2019
Matte archival pigment print.
77 x 115 cm

Poolside Lounger In Merlin Bay Phuket, 2019
Matte archival pigment print
77 x 115 cm

Admiring The Painted Hills Of Zhangye National Geopark,
Danxia, 2019
Matte archival pigment print.
77 x 115 cm.





On A Bus To The Hotel By Ben Thanh Market In Ho Chi Minh City, 2019
Matte archival pigment print
77 x 115 cm

C o r d e l i a T a m

譚 若 蘭

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Cordelia Tam was born in Hong Kong and has studied and worked in Canada. She received a Professional Diploma in Fine Art program of Hong Kong Art School in 2017 and completed her Master of Fine Art Royal Melbourne Institute of Technology University in 2019. Influenced by Chinese philosophy of Taoism, Cordelia explores the linkage between human and nature in her works, using everyday material combined with themes of conformity to inspire towards harmony in urban life. Her works are multidisciplinary and include video, installation, photography and other media. In recent years Cordelia's works have been exhibited in HK, Taiwan and Australia, and during her residency in Taiwan in 2018 she co-created an art installation work which was awarded the 2018 Austronesian International Arts Award-Grand Prize.

This project is informed by the notion of wu wei in Taoism. A series of paper artefacts are created to visually capture the flow of forces in nature to represent the natural environment around humans. These artworks aim to explore nature's effortless way to harmony, to highlight and inspire that humans are a small part of nature and can live in a harmonic way by going along with the flow.





Sunlight And Air Installation View, 2018
 KC 100 Art Space, Hong Kong
 Hand-made paper
 Dimensions variable



Human Civilization And Beyond Installation View (Classroom Version), 2018
 Hand-made paper, Chinese ink, clips, file boxes, cable tubes, packing boxes & foam
 Dimensions variable
 Photo credit - Louise Folliott

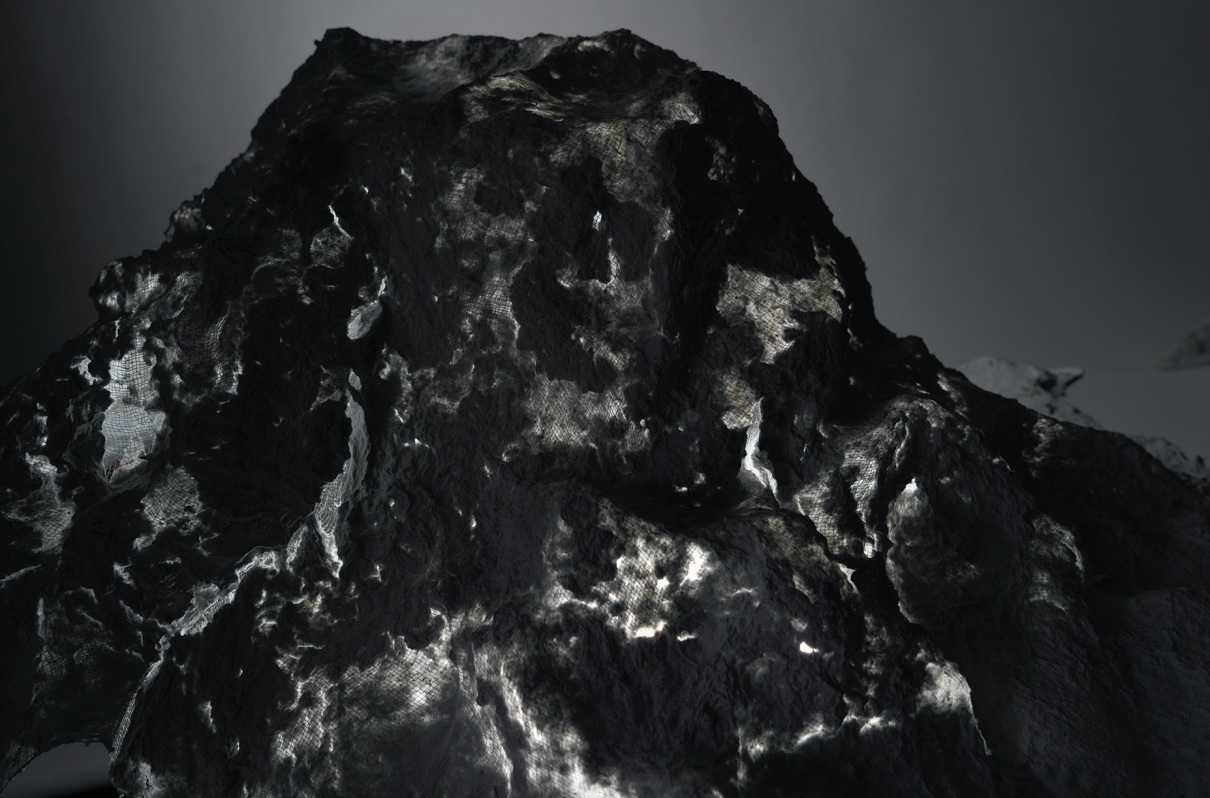


Grasping My Tradition
(Grd Version), 2019
Digital print photograph,
181 x 106 cm

Testing Paper Rock On Ink



Paper Rock Installation View, 2019
Paper pulp, Chinese Ink, metal plate,
30 x 85 x 85 cm



The Mountain, 2019

Mixed media

Paper pulp, stainless steel net, LED light

45 x 50 x 65 cm



Effortless Flow Installation View, 2019

Hand made paper, LED light, dried paper pulp & metal plate with Chinese ink

Dimensions variable





G w a n T u n g D o r o t h y L a u

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Gwan Tung Dorothy Lau completed her MFA with distinction at RMIT and Hong Kong Art School after receiving her BFA (Visual Arts) at QUT. Her works were selected in the HATCHED: National Graduate Show in Australia. In addition to being featured in international publications including Vice Creator and RealTime, Lau has participated in the Tropical Lab international artist residency, Creative Mornings breakfast lecture and the BrisAsia Festival in Brisbane. Lau has exhibited internationally in Hong Kong, Singapore and Australia and the UK, notably ICA Singapore, Perth Institute of Contemporary Arts and Metro Arts. Lau also provides art direction and consultation for Hong Kong music videos, concerts and advertisements.

This studio research explores the natural compulsion for social acceptance and personal excellence from the perspective of an emerging artist. Featuring digital manipulated self-portraiture photography and videos, and cumulative documentation and objects that embody and represent personal experiences, this performative and autoethnographic practice provides an intimate and authentic interpretation towards the phenomenon of self-representation, social engagement and tacit social rules in the context of the art scene. Contextualised with Psychoanalysis and Social Psychology theories and with extensive reference to the notion of a divided and duplicated self, this interdisciplinary practice examine the duality and fluidity of our performed social roles.





Gestalt Therapy: On Hong Kong Art Basel Season, 2019
Performance, 10 minutes



Gestalt Therapy: On MFA Assessment Exhibition
Performance, 5 minutes



Screen printing on cotton fabric, gallery hanging system (steel cables & hooks)

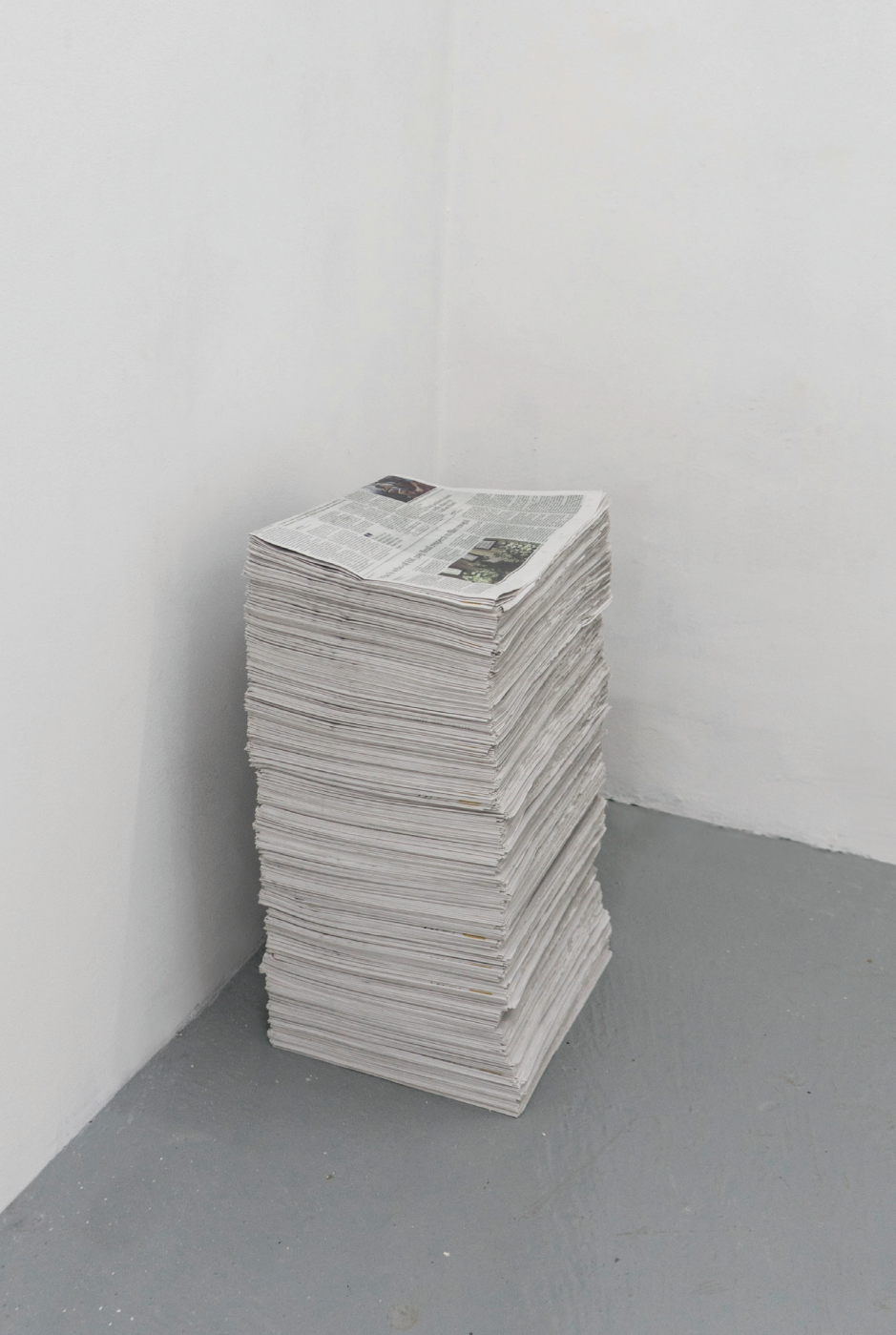


Today I Will Get Up And Make Art And Curriculum Vitae, 2019

High definition digital video,

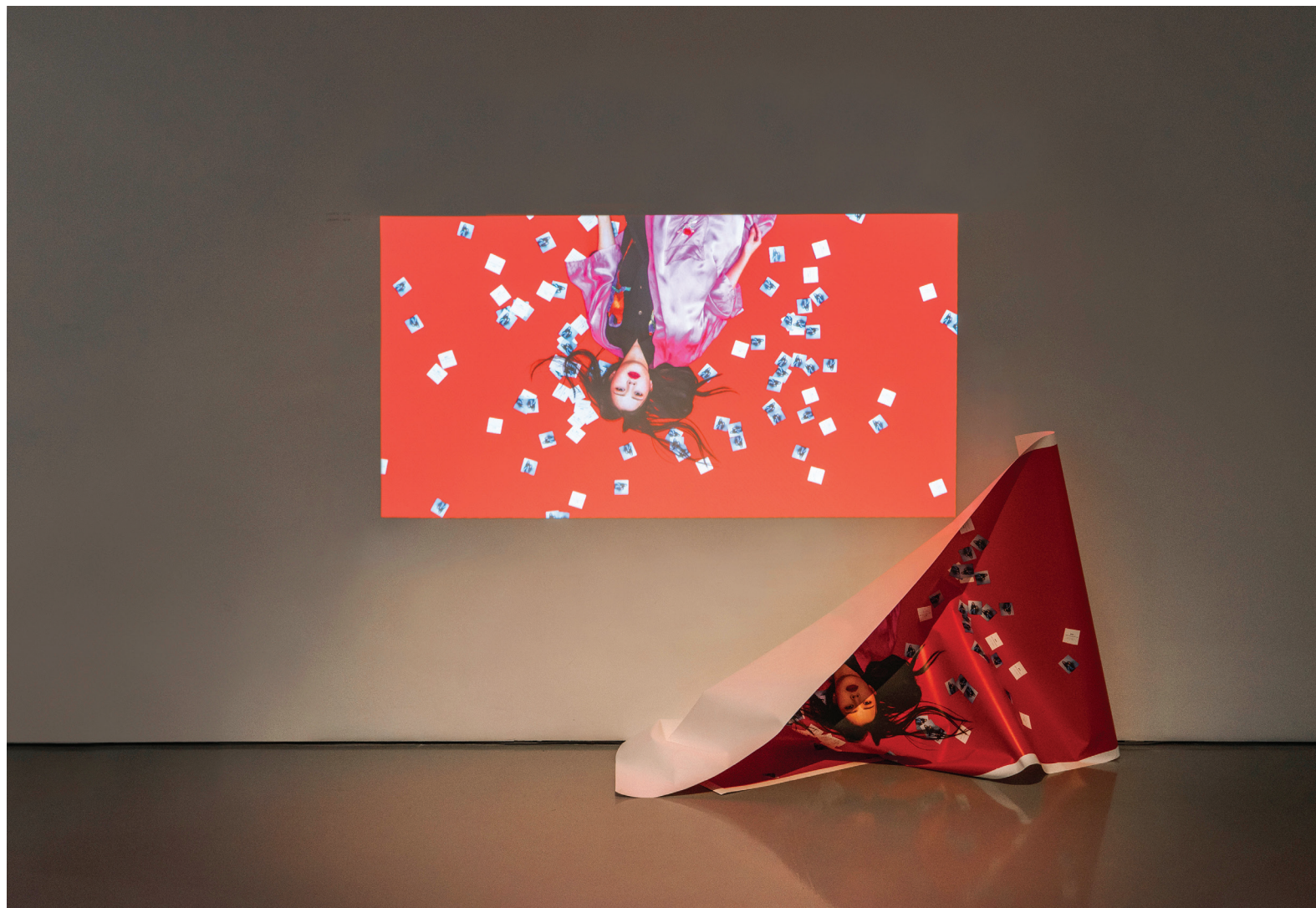
16:9 aspect ratio, colour, sound, 1 hour.

WONG
LUNG
DOROTHY LAU



She Never Made It, 2019
Inkjet printing on newsprint

Sisyphus Climbs The White Wall, 2018
Archival inkjet print, mapped projection, pins, pencil
Durational work
200 x 134 cm





Homecoming: Bedroom, 2018

Digital manipulated photograph, archival inkjet print
90 x 60 cm



Para-Selves: Mother, 2018

Digital manipulated photograph, archival inkjet print
120 x 120 cm

Joie Chan

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Joie Chan's creative career spans through different medias and she has constantly reinvented herself. From her early days as a UK trained professional hair stylist, participating in international hair and fashion shows, to becoming a commercial graphic designer, designing for global brands to recently expanding her portfolio to also include fine art. It is through her diverse background and experience that informs her art, as Joie is seen constantly developing different works that involve images, typography, graphic design and everyday topics. Joie is an alumni of the London College of Communication (UAL, UK) earning a distinction for her Ba (Hons) in Graphic Design whilst having her work listed at the London Design Museum Award. Furthermore, Joie is also a recent graduate of the Royal Melbourne Institute of Technology (RMIT, AUS) with her Master degree in Fine Art.

This studio-based project investigates contemporary motherhood through the perspective of my maternal experience. I examine the emotional and psychological sense of preservative love, nurturance and training in contemporary parenting. This is through recording or preserving everyday elements and activities of the mother/child relationship and transforming everyday materials and objects to evoke narratives and indicate the sensibility of the motherly care, warmth and comfort.

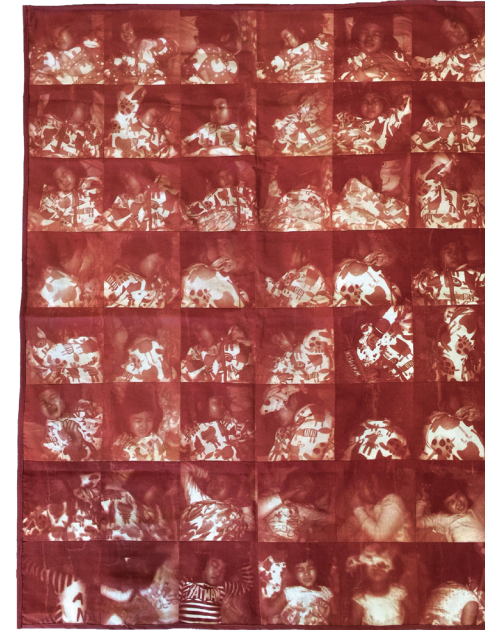




My 7:00 A.M., 2017

B&W digital photo print on glossy photo paper, marker pen

Dimensions variable



Sunshines Quilt #1, 2018

Sunprinting on cotton

68 x 92 cm

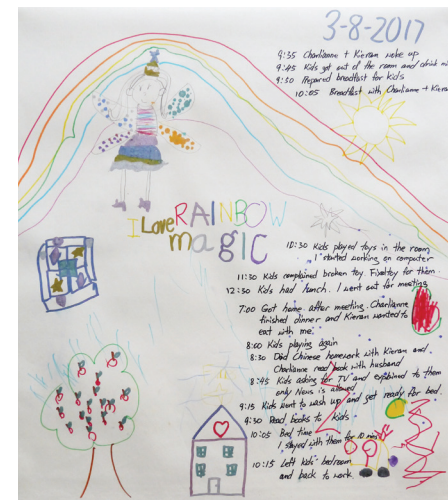
Sunshines Quilt #2, 2018

Sunprinting on cotton

68 x 92 cm



August 2017 : Mother / Children Visual Diary,
Installation View, 2018
Drawing paper roll, marker pen
3000 x 45 cm





I Am, Therefore I Feel, Front Side, 2018

Silk screen printing on metal plate, metal loop, marker pen, fabric, thread
Dimensions variable



I Am, Therefore I Feel, Back Side, 2018

Silk screen printing on metal plate, metal loop, marker pen, fabric, thread
Dimensions variable



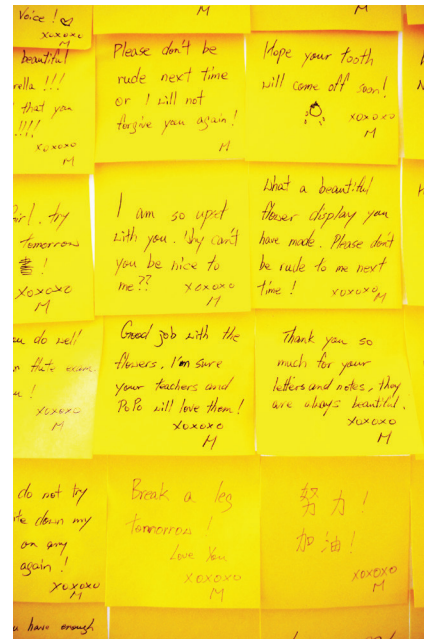
Bubble Suit #1, 2018
Bubble sheet, fabric,
threads, shoelaces
Dimensions variable



Bubble Suit #2, 2018
Bubble sheet, fabric,
threads, shoelaces
Dimensions variable

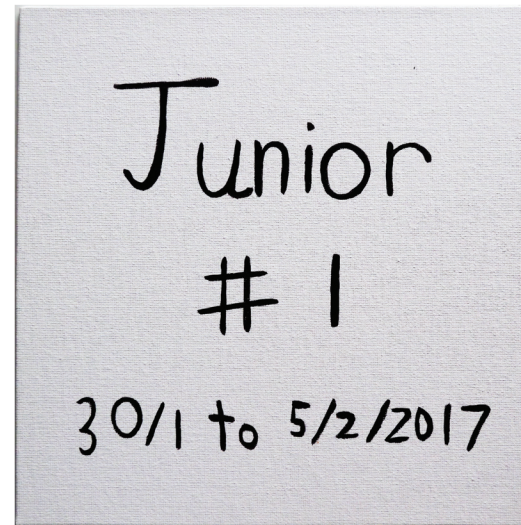


The Stickies, Door #1, 2018
Post-it notes, marker pen
Dimensions variable



The Stickies, Door #2, 2018
Post-it notes, marker pen
Dimensions variable





Mummy: Ticker #1 & #2, 2017

Tickers, straps

Dimensions variable

Junior #1, 2018

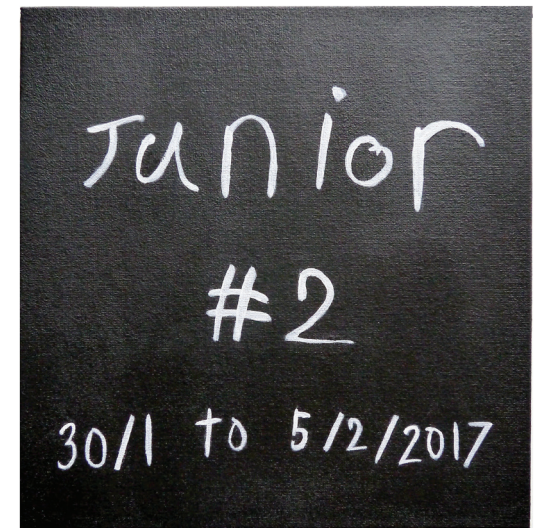
Arylic on Canvas

25 x 25 cm

Junior #2, 2018

Arylic on Canvas

25 x 25 cm



K a r e n W o n g

黃 愷 琳

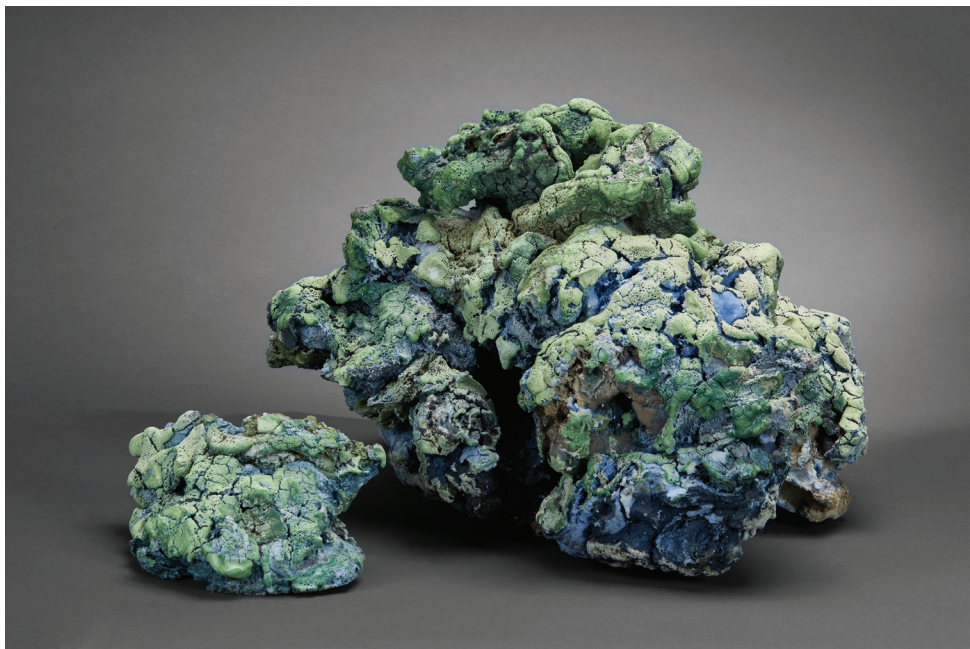
Email • info@karenwongceramics.com

www.karenwongceramics.com

Karen Wong graduated with a Bachelor of Arts (Fine Art) majoring in Ceramics and Master of Fine Art from the RMIT in 2017 and 2019 respectively. Karen was selected as an artist of the IV. International Ceramics Triennial UNICUM 2018 in The National Museum of Slovenia. In 2019 Karen has been awarded by the Hong Kong Art Centre for a month Artist-in-Residency at the Royal Academy of Arts in London.

This project is an exploration of alchemical transformation within the medium of ceramics. Scientific or contrariwise ceramic methods of making are adopted to create ambiguity between organic and inorganic substances, evoke an impression of entropic disorder and engender a sense of baffling wonderment in the resulting art works.





Untitled, 2017
China clay, whiting, vinegar, polypropylene cotton
45 x 55 x 35 cm





Untitled, 2018

Porcelain, beach sand, broken ceramics, rice, glaze, washing powder

15 x 35 x 37 cm





Untitled, 2018

Stoneware, beach sand, broken ceramics, rice, glaze, washing

Left 34 x 35 x 22 cm

Right 28 x 35 x 23 cm



Untitled, 2018

China clay, whiting, vinegar, polypropylene cotton

25 x 39 x 38 cm



Untitled, 2018
Porcelain, beach sand, broken ceramics, rice, glasses
45 x 43 x 46 cm





Untitled, 2018
China clay, whiting, vinegar, polypropylene cotton
38 x 18 x 23 cm



Process photo

L o u i s e F o l l i o t t

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Louise Folliott was born in South Africa, 1979. Completed a BA (FA) Hons in 2001. 2003 saw her first solo exhibition 'Love and Fear' in Cape Town. In 2004 Louise moved to London and in 2008 was featured in the Getty Images gallery after being selected as a finalist in a photography competition. In 2010 she completed a Postgraduate Diploma in Fine Art at Byam Shaw, Central Saint Martin's. Whilst raising a young family Louise was chosen to exhibit in the Threadneedle Prize at the Mall Galleries, London in 2010 and 2013. In 2013 she was selected for an AIR Residency in London and in 2019 Tropical Lab 13 Residency at Lasalle, Singapore. She moved to Hong Kong in 2017 and completed a Master of Fine Art from RMIT in 2019.

This project aims to reflect the tensions and feelings of temporality of being in self-imposed exile and the lived experience of dislocation from my home country South Africa. Using text and narrative combined with found materials sourced from key geographic locations and global chain stores I produce sculptural forms. I alter these by sewing, cutting and re-appropriating everyday found objects and materials to question how identity and place are interwoven.





Separation / Burning It Down, 2019

Burnt plastic sheeting

Dimensions variable



Pallet Series, 2019
Wood, vinyl lettering, light
Dimensions variable





Erase, 2019
Enamel plates, sand, stormy weather blanket, cable ties
Dimensions variable



Supposedly British, 2019
Shweshwe material, plastic sacking
Dimensions variable





Wrecking Ball, 2019
Shweshwe material, cable ties
Dimensions variable

T a m m y C h a n

陳卓韻

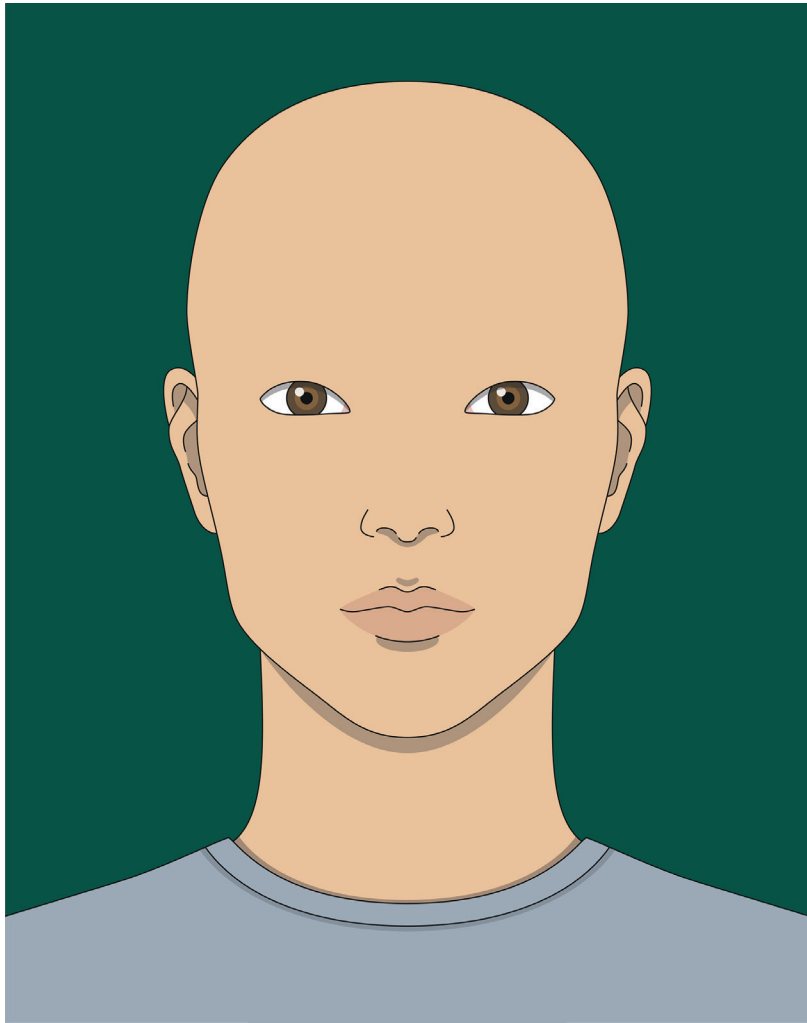
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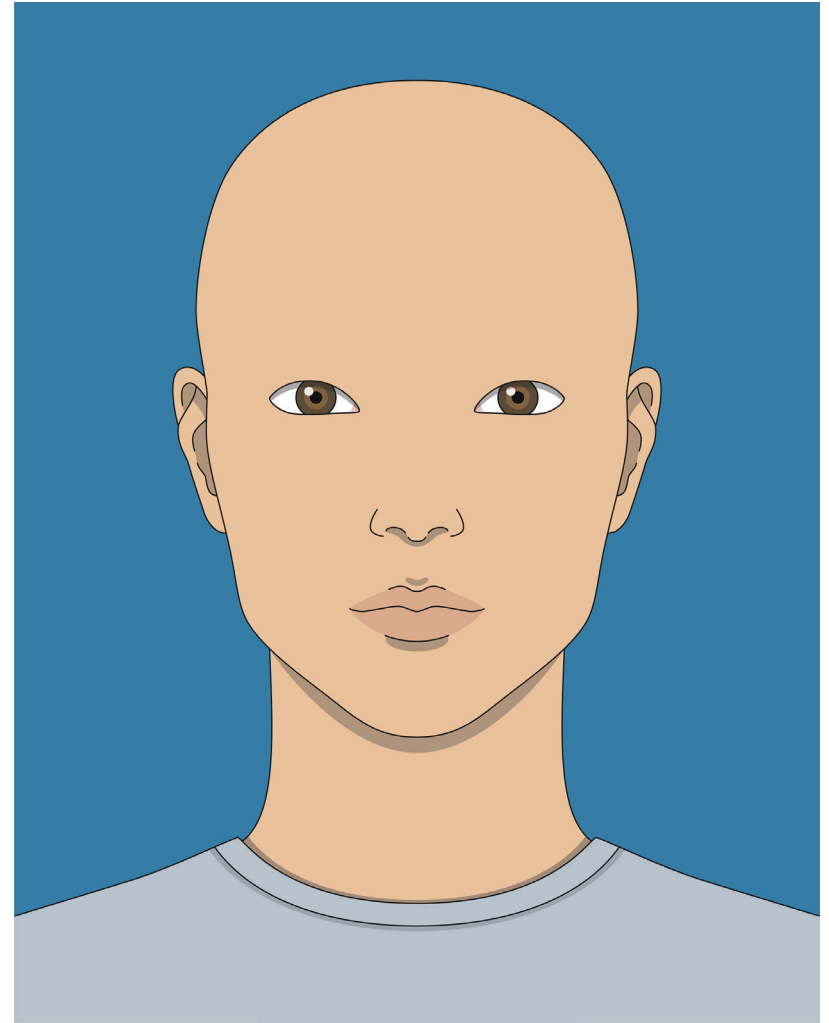
Tammy Chan completed a Bachelor of Digital Media at the University of New South Wales in 2010. They graduated from the Master of Fine Art co-presented by RMIT and Hong Kong Art School in 2018.

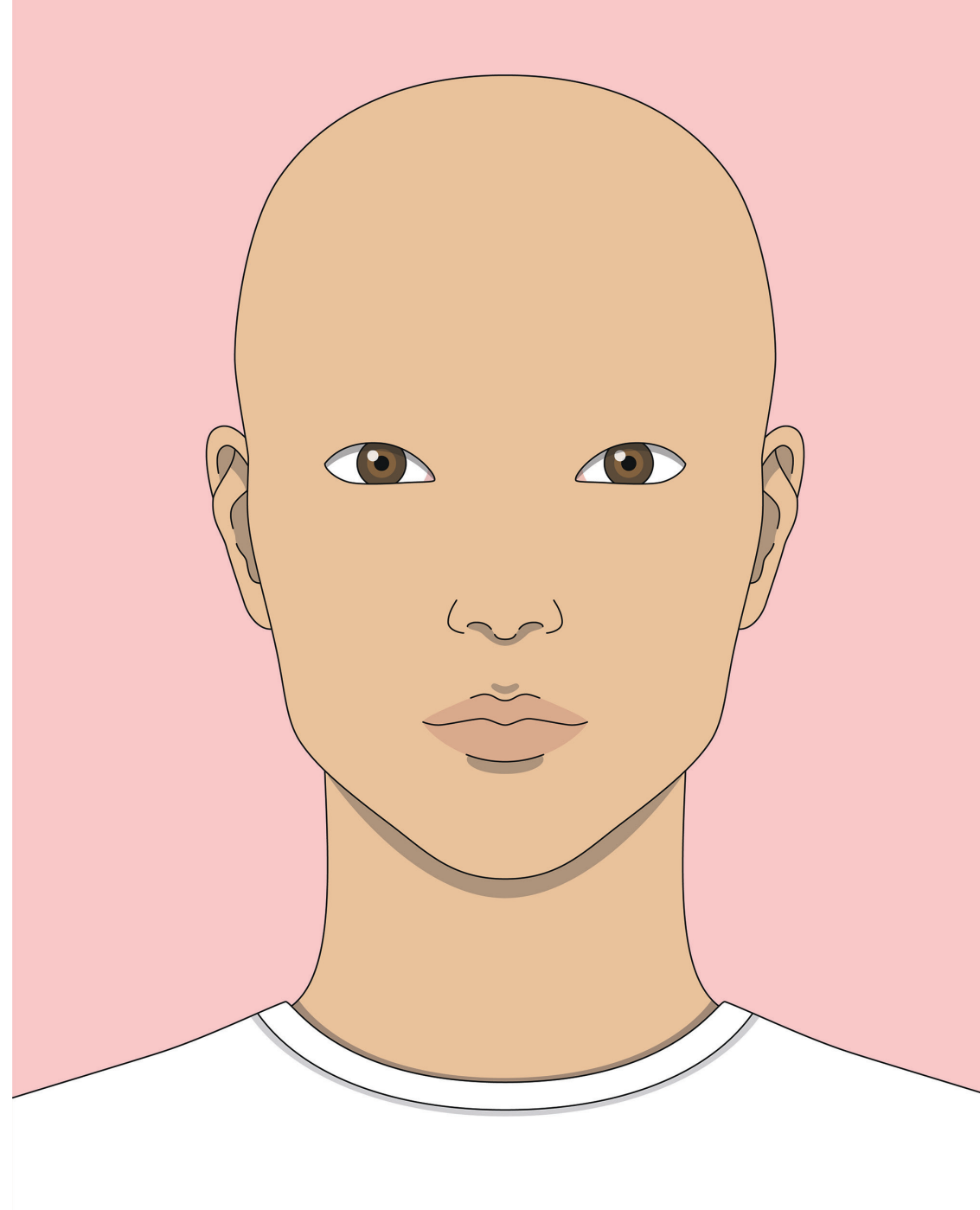
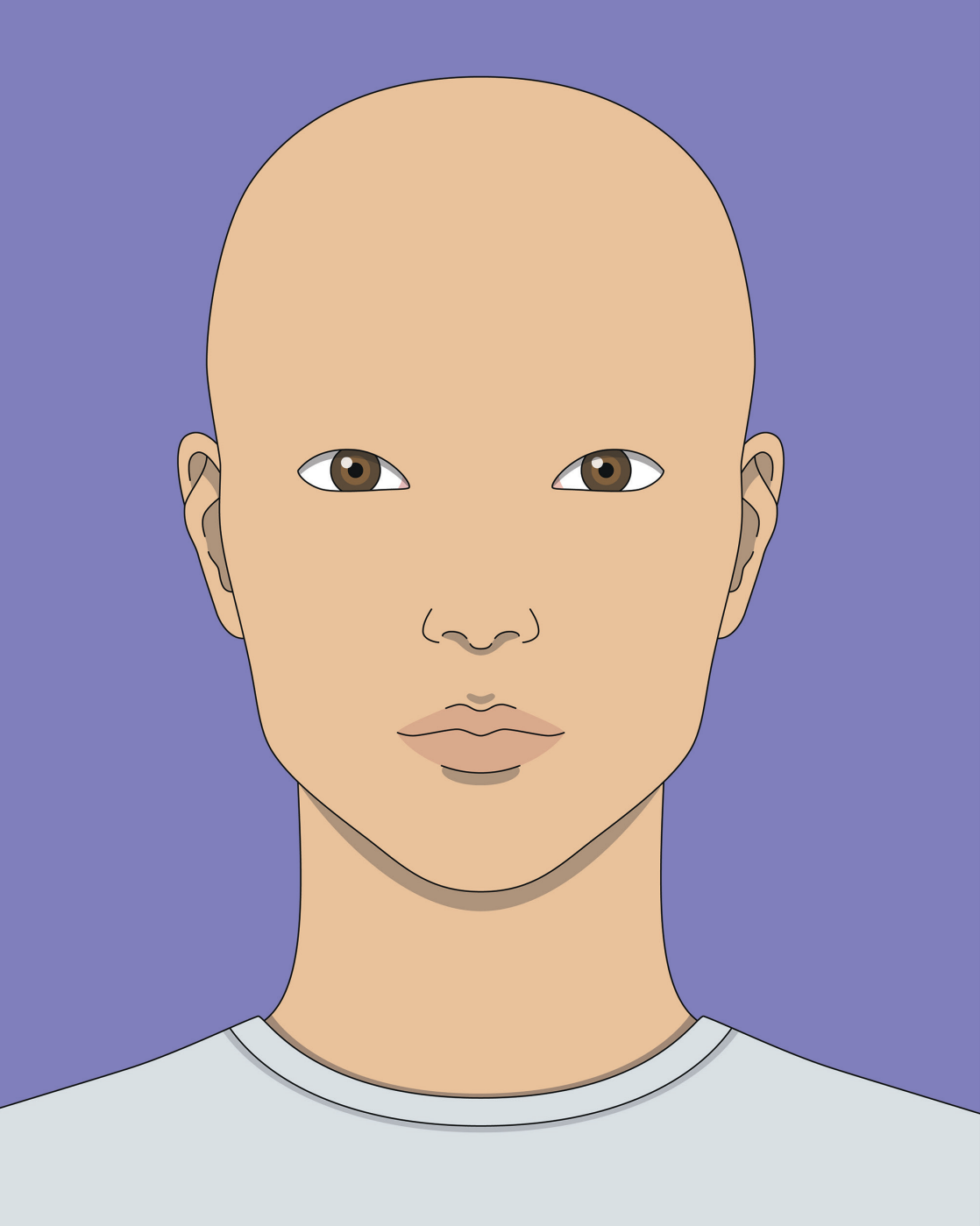
This project aims to explore invisible felt-identity, gender issues, and related psychological experiences through animation, drawing and miniature models. Gender ambiguous figures are created to communicate non-binary identity. Psychological distress relating to gender and body is re-created through constructed interior environments. Extended duration of repetitive animation sequence explores perpetual gender policing and regulating.





Face To Face, 2018
Digital animation
Dimensions variable



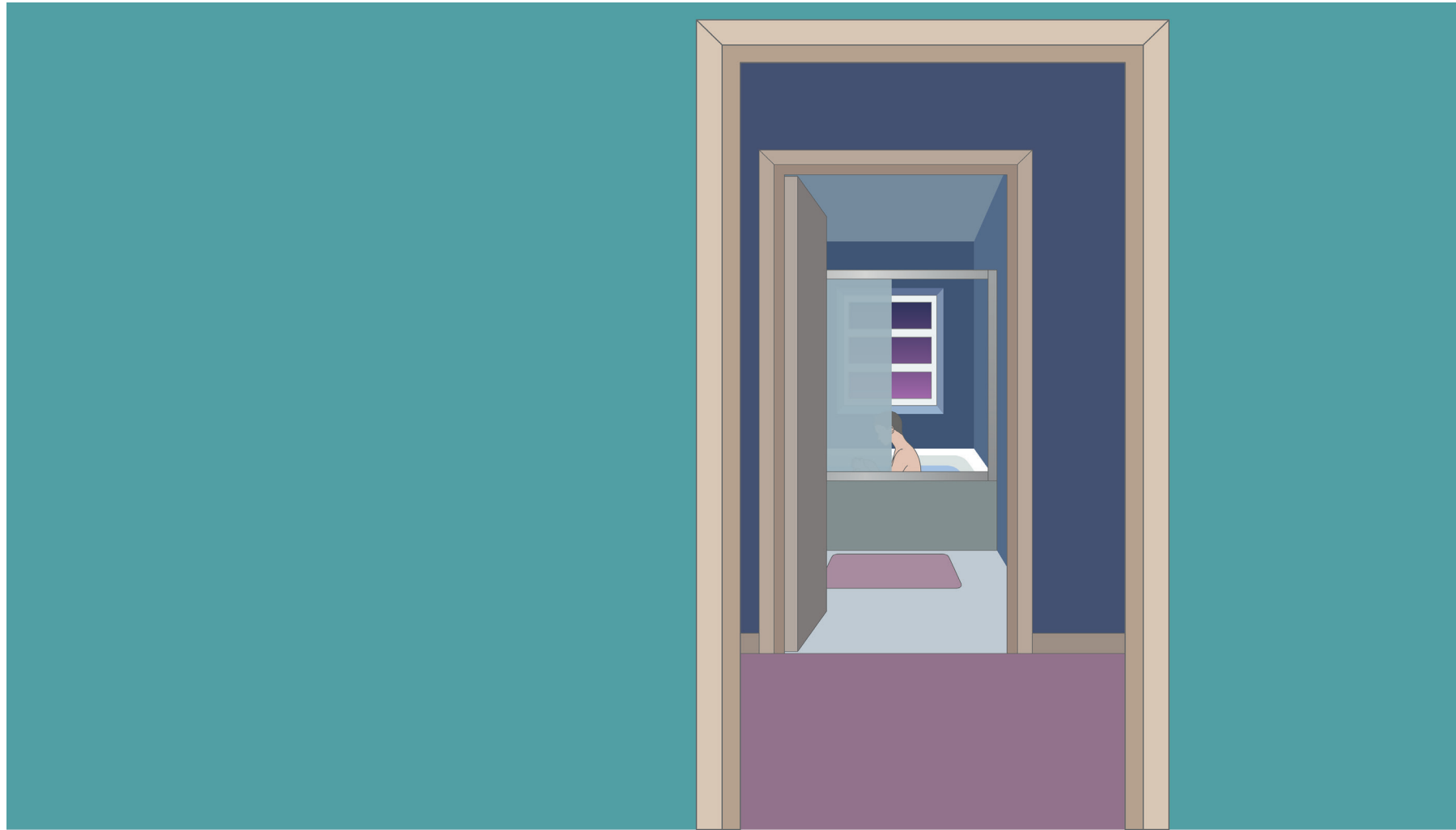


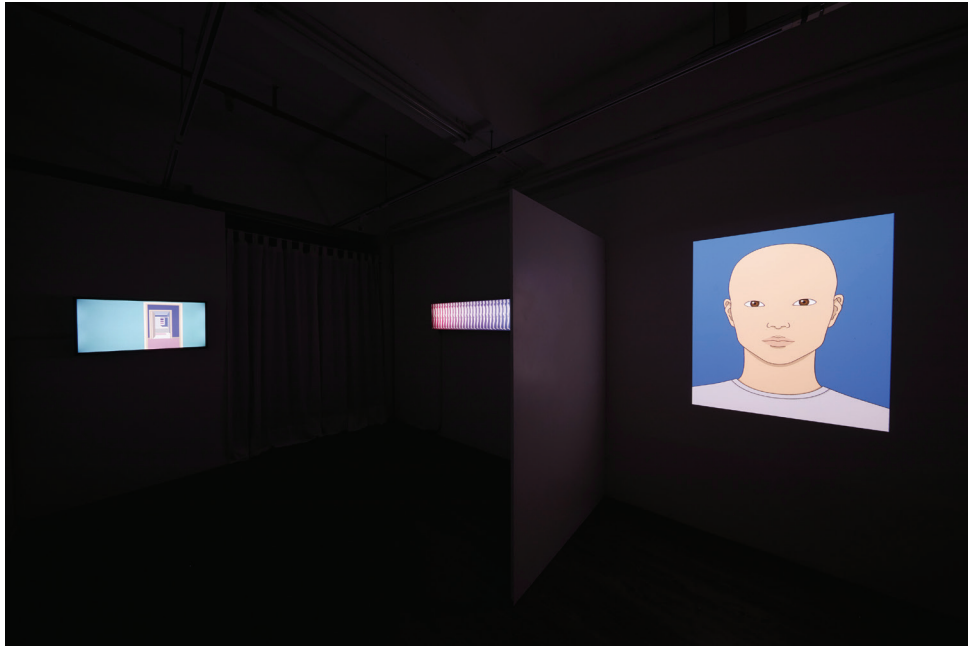
Your Gaze Disrupts My Ritual, 2018

Digital animation

Dimensions variable







Past installation View

Dr. Rhett D'Costa (RMIT University)

Dr. Sally Mannall (RMIT University)

Fiona Wong (Hong Kong Art School)





The Master of Fine Art programme is
co-presented by RMIT University and
Hong Kong Art School.



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Tammy Chan

Louise Folliott