



Picturing Community
School of Art

Vol. 1 2022/23

Picturing Community School of Art

Belonging and collaboration have always been central principles in the world of arts and academia. However, in the wake of a global pandemic, these concepts have taken on an even greater importance. The isolating effects of the COVID-19 environment highlighted the deep human need to connect, collaborate, and feel part of something bigger. For many, the post-COVID landscape presented a stark challenge: how to rebuild the sense of community that had been eroded by prolonged periods of separation and remote engagement. Against such a backdrop, the value of shared projects and collective efforts became unmistakably clear, acting as bridges reconnecting individuals to each other and to their mutual passions.

Reflecting on my own experiences, I am reminded of a project I undertook in the early 2000s in western Kenya. Immersed within the community, I worked alongside local resource centres and groups to produce images that would be meaningful to them. Through portraits and documentation of group activities, not only did we capture moments, but we also forged lasting relationships and a shared sense of purpose. This effort, titled “Picturing Community: Ugunja, Kenya,” was a testament to the power of art and collaboration in building bridges and fostering belonging.

The world of academia is often filled with initiatives aimed at nurturing a sense of belonging among its students. Whilst well-intentioned, these efforts can sometimes feel insincere, overly directed, or too prescriptive, causing them to fall short of their intended impact. In disciplines like the arts, where passion and identity are deeply intertwined, these attempts can feel especially mismatched. Photographers, for instance, often identify deeply with their craft, viewing it not merely as a field of study but as an intrinsic part of their identity. Artists—whether they’re painters, printmakers, sculptors, or photographers—share this deep connection with their discipline. They don’t just practise their craft; they live it. Their work is a reflection of their innermost thoughts, emotions, and perspectives. Thus, traditional attempts at fostering belonging can sometimes be off the mark with them. Generic initiatives that aren’t discipline-specific can feel out of place, failing to resonate with those who have a strong sense of identity in their craft.

In recognising this unique challenge, the “Picturing Community: School of Art” project was initiated. This effort is not just another university programme; it’s a genuine bid to capture the essence and spirit of RMIT’s School of Arts. Through a series of editorial style shoots carried out by students, the project aims to portray the myriad disciplines available at RMIT. From behind-the-scenes glimpses to portraits of artists in their element, the project seeks to document the vibrant tapestry of creativity that flourishes within the institution.

The project’s foundation lies in collaboration and networking. By enabling students from various disciplines to work together, it not only provides them with valuable experiences but also allows them to forge connections that could last a lifetime. This collective approach is not just about producing compelling images; it’s about building a community. Every photoshoot, every interaction, and every piece of art crafted becomes a mini ‘belonging’ event, organically nurturing connections amongst the students.

In essence, “Picturing Community: School of Art” is more than just a project. It’s a reflection of RMIT’s commitment to celebrating its diverse artistic community. It’s about acknowledging the uniqueness of each discipline while also highlighting the shared passion that unites them all. This catalogue is not just a collection of images; it’s a testament to the spirit of collaboration, creativity, and community that defines RMIT’s School of Arts.

Bronisław (Broniek) Kózka

We respectfully acknowledge the Traditional Owners of the land on which this work was made, the Wurundjeri Woi-wurrung and Bunurong / Boon Wurrung peoples of the Kulin and pays respect to their Elders past and present. We acknowledge and honour the unbroken spiritual, cultural and political connection they have maintained to this unique place for more than 2000 generations.



Rochelle by Leni Ciuro









Lauren by Leni Ciuro













Sarah by Leni Ciuro









Mallets

RMIT

RMIT

RMIT







Nuria Rivea
by
Gian Robles













*Catherine Weng
by
Gian Robles*













Armani

Jade Armstrong
by
Gian Robles

















*Maya Grkow
by
Gian Robles*







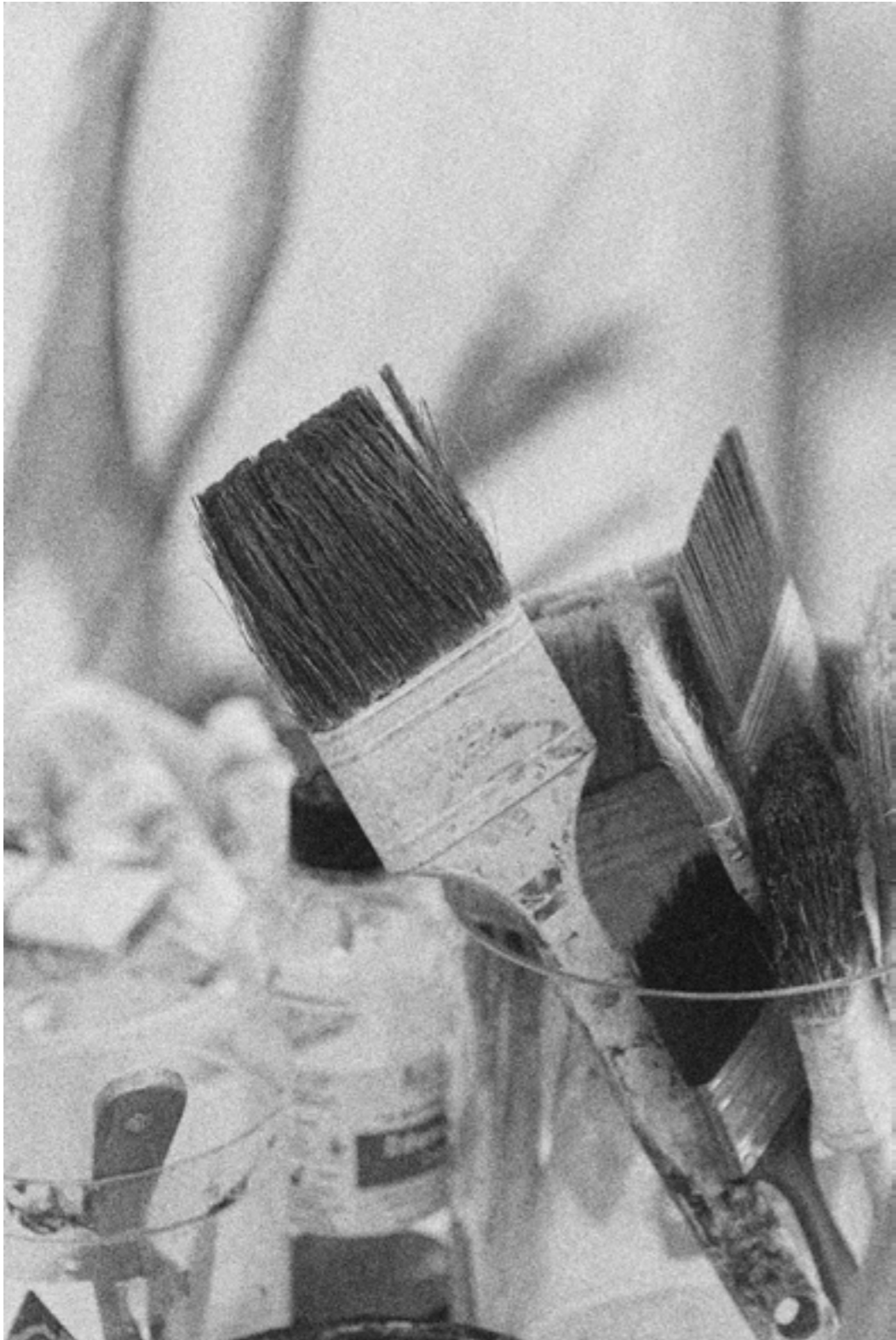






Lara Poppy Gough
by
Megan Aherne







Mythra Schwartz
by
Minh Khoa Tran

















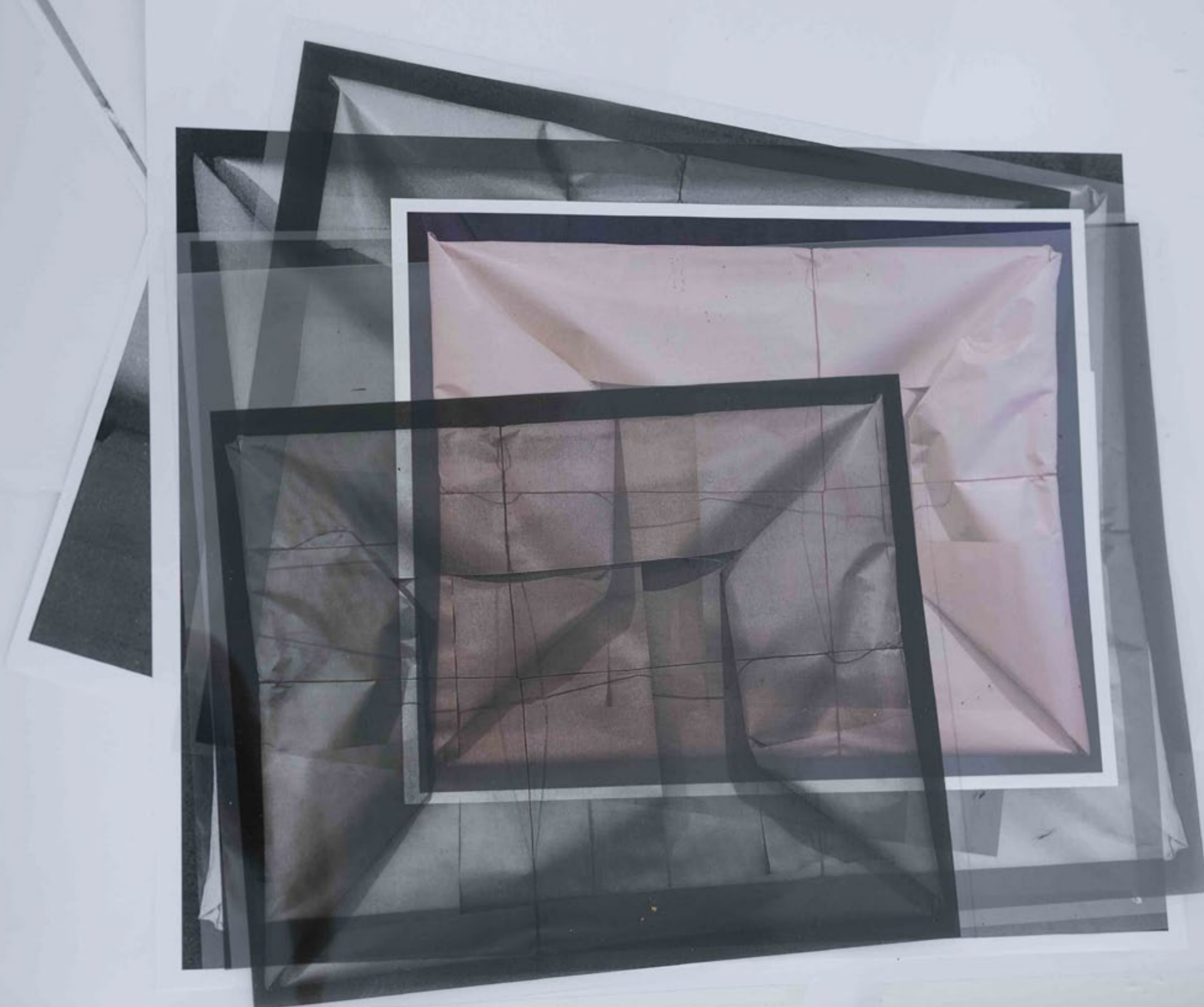


















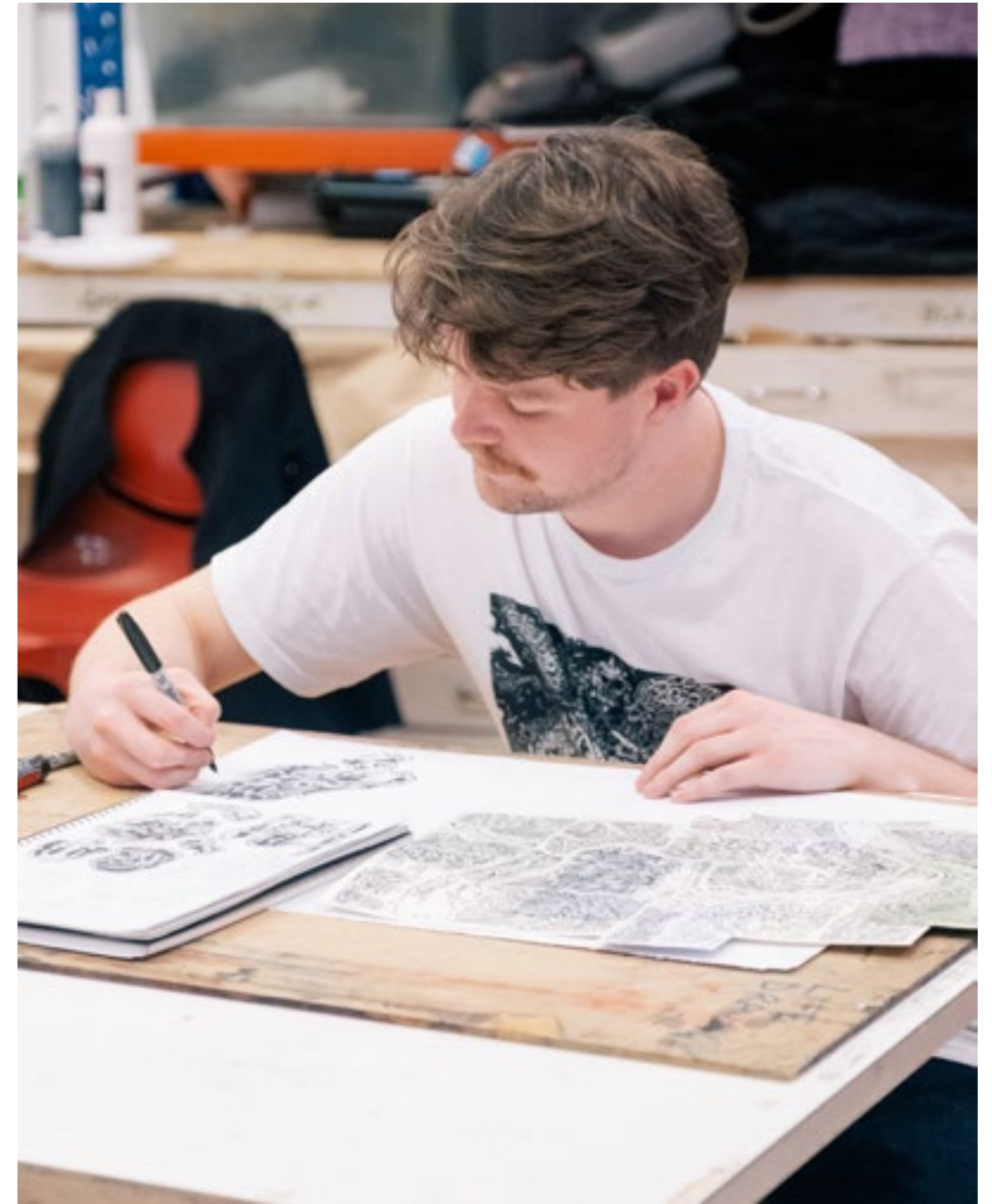


Levi
by
Nguyen Phuong Le











*Drey
by
Nguyen Phuong Le*













*Vivienne
by
Nguyen Phuong Le*







VIVIENNE 580 YEAR

A large white board displaying a collection of artistic and scientific materials:

- Top left: A piece of paper with a green and yellow pattern, possibly a leaf or a stain.
- Top center: A piece of paper with a grid of six circular holes, resembling a stencil or a mold.
- Top right: Two rectangular pieces of paper, each featuring a black and white abstract print or drawing.
- Middle left: A piece of paper with a faint, light-colored drawing of a plant or a face.
- Middle center: A piece of paper with a black ink print, which the woman is holding.
- Middle right: Four vertical strips of paper, each with a yellow stain or print.
- Bottom left: A piece of paper with a black and white photograph or drawing of a face.
- Bottom center: A piece of paper with a faint drawing and some text.
- Bottom right: A piece of paper with a yellow stain and a small blue pin.

How long will it last?
The better we are at being
able to last, history is
actually longer, for the very
reason that we are in the
background.

The former 'how things
change' was very fine! It
was the 'how things
change' from...



Alexi
by
Nguyen Phuong Le













*Kat Rac
by
Stefan Di Petta*






at









Arthur O'neil
by *Stefan Di Petta*













Angela Sexton
by
Stefan Di Petta















*Dan Su
by
Stefan Di Petta*



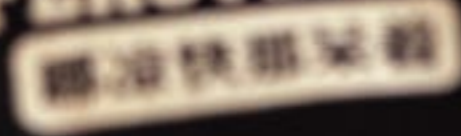








PLASTERED





*Tegan
by
Steven Charles*





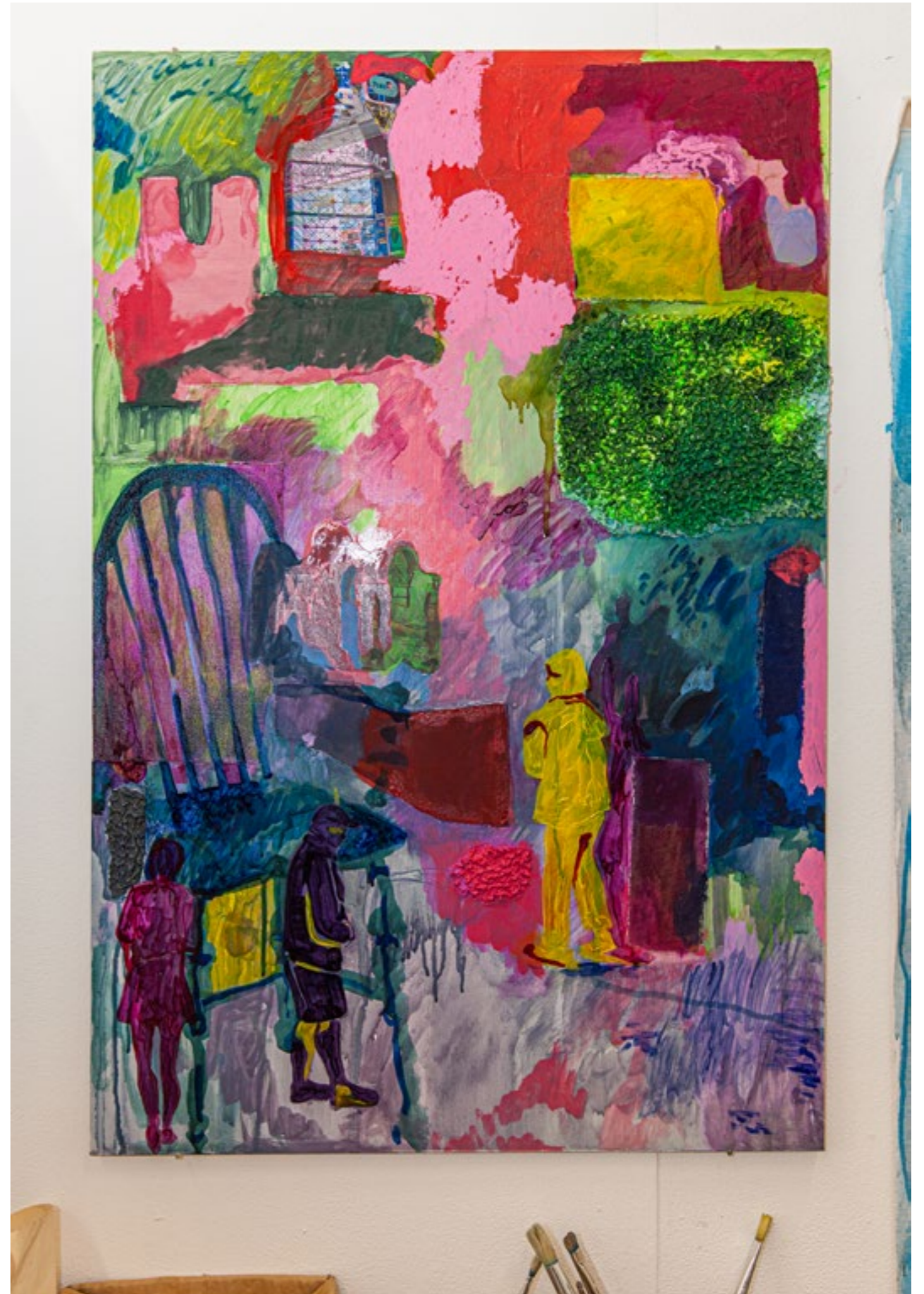






*Katlinka
by
Steven Charles*









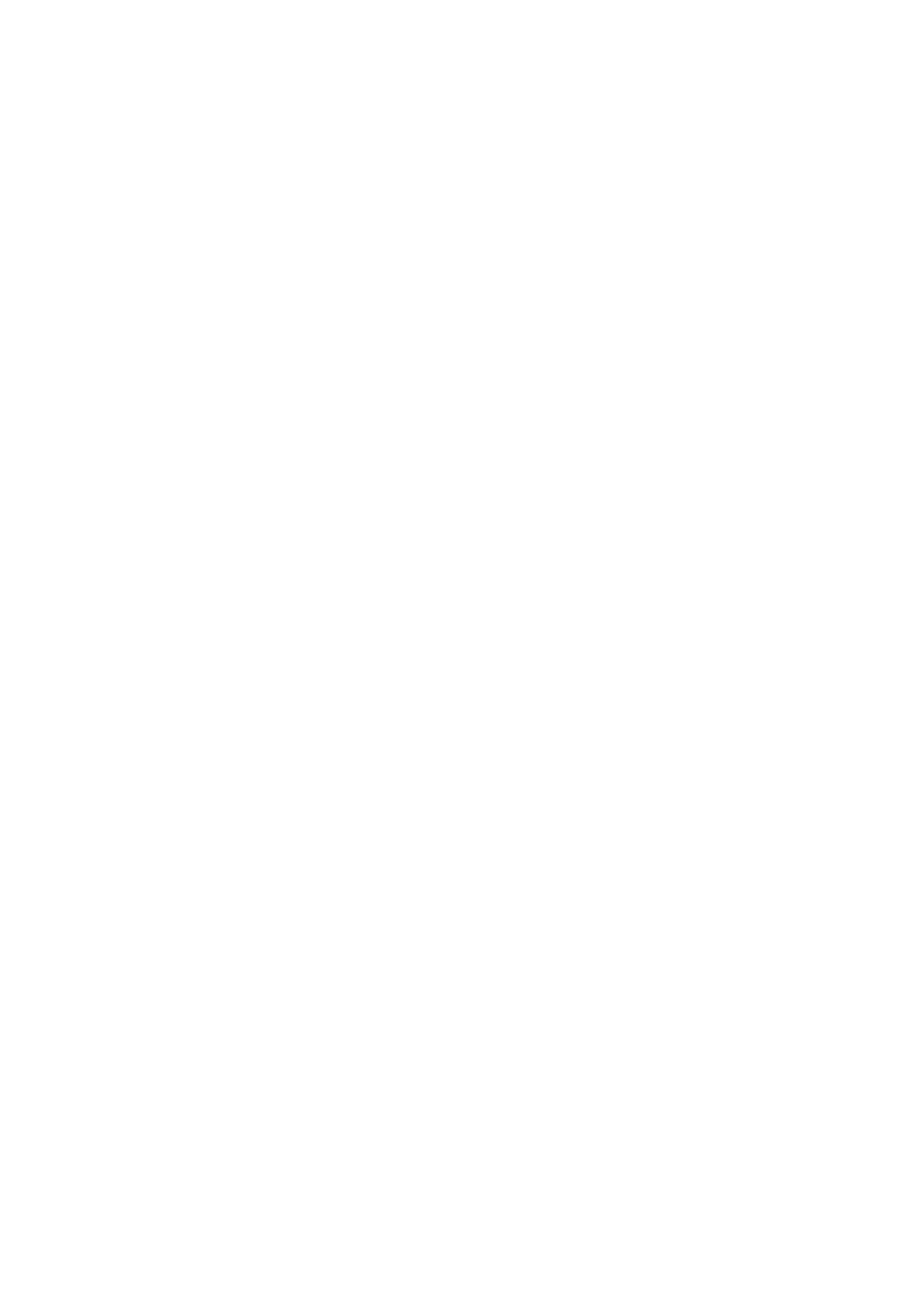
Alexandra Nosova
by
Alla Kuyunzhi





*Her mission is to express life simply so that anyone
can understand*







*Yvonne Rambeau
by
Dawn Aquino*











Sasha Tattam
by
Jordan Townrow

I speak
my mind
because it
hurts to
bite my **FUCKING**
tongue





JUGS





Milli Windshuttle
by
Jordan Townrow





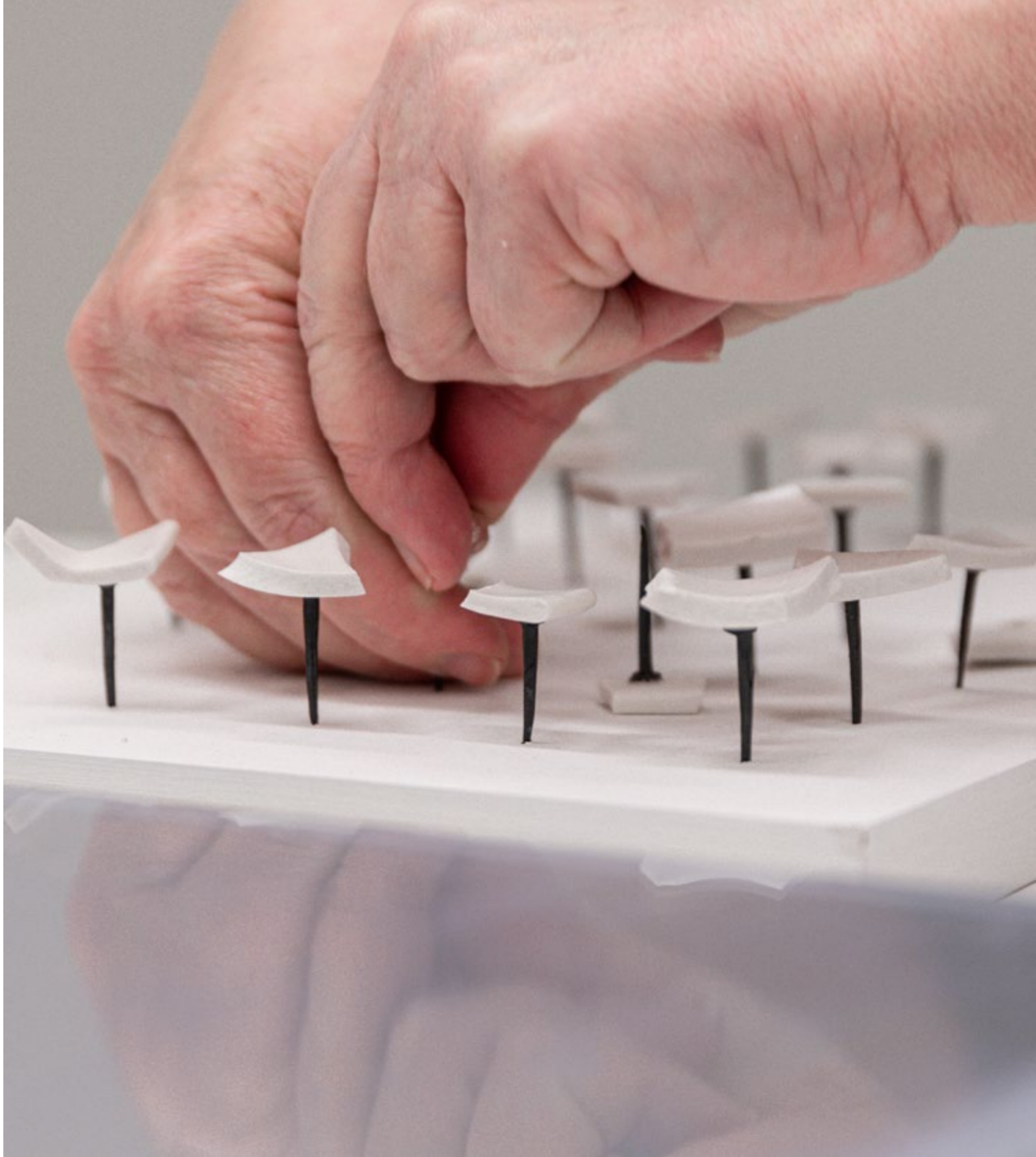
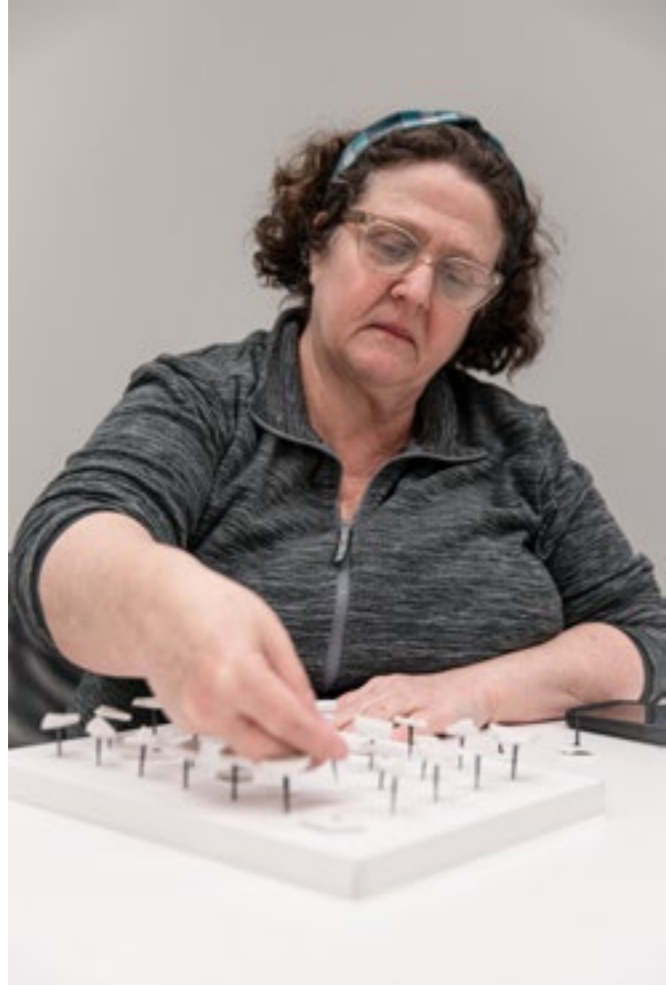


Zeta Chiara
by *Zehua Liang*









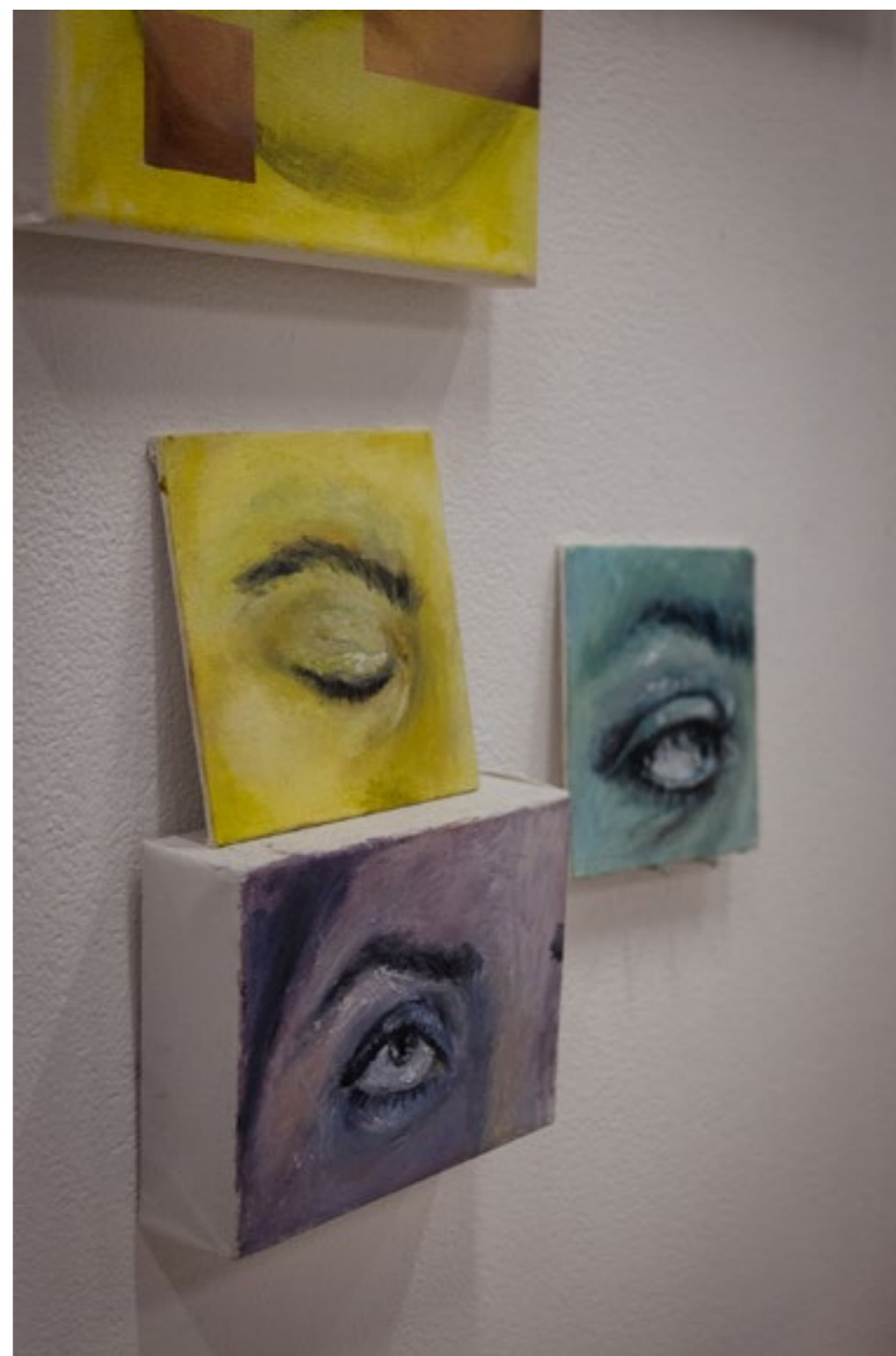
Mia Kyritsis

by

Hassan Ayache











Sona Kocharyan
by
Hassan Ayache







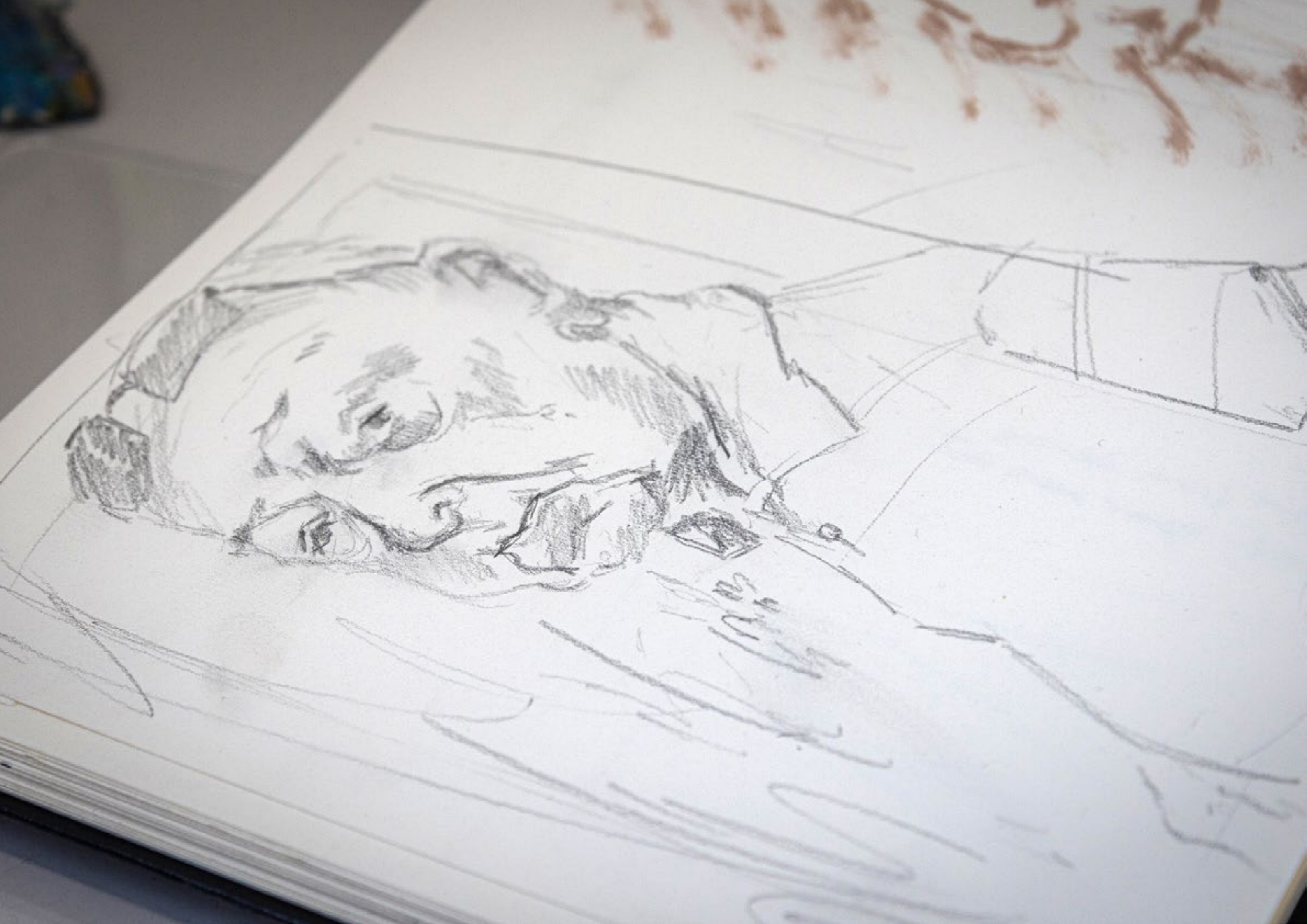
Proue Wilkinson
by
Hassan Ayache













Reagan Wyles
by
Hassan Ayache





Painting and drawing
by Jeong Hu Kim













Thank you

To all the dedicated photographers, passionate artists, insightful studio lecturers, and inspiring studio leaders Thank-you

From the depths of our hearts, we extend our most sincere gratitude to each and every one of you who played a role in bringing “Picturing Community: School of Art” to life. Your talents, dedication, and commitment have painted a vivid and beautiful portrait of the School of Art, capturing its spirit and essence for all to see.

To our photographers, your keen eyes and unmatched skills have immortalised moments of creativity, dedication, and passion. You’ve shown us the art behind the art, revealing the depth and breadth of talent within our community.

To our artists, your raw talent and unyielding passion breathe life into every piece, every stroke, every sculpture, and every print. Your work is a testament to the strength, diversity, and depth of the School of Art.

To our studio lecturers, your wisdom, guidance, and mentorship have been invaluable. You’ve not only shared your knowledge but have also inspired countless individuals to reach their full potential. Your teachings go beyond techniques, instilling in your students a passion for art that will last a lifetime.

And to our studio leaders, your vision, leadership, and unwavering support have been the cornerstone of this project. You’ve fostered an environment where creativity thrives and where every artist feels valued and empowered.

Together, you’ve all played a pivotal role in crafting a masterpiece that showcases the very best of RMIT’s School of Arts. This catalogue, while filled with images, is also brimming with stories, dreams, and aspirations—all thanks to your tireless efforts.

Thank you for making “Picturing Community: School of Art” not just a project, but a celebration of our vibrant and diverse artistic community. Your contributions have left an indelible mark, and for that, we are eternally grateful.

A handwritten signature in black ink, appearing to read 'Bronislaw'. The signature is fluid and stylized, with a long horizontal stroke extending to the right.

Bronislaw (Broniek) Kózka



