ANU SCHOOL OF ART  GRADUATE SEASON 2011/12
ANU GRADUATE SEASON

EXAMINATION ONLY

23 JUNE – 2 JULY 2011

Ximena Natanya Briceño, 
Gold & Silversmithing
Doctor of Philosophy

Ivo Lovric, Photography & Media Arts
Doctor of Philosophy

Vicki Mason, Gold & Silversmithing
Master of Philosophy

Luke Batten, Furniture
Master of Design Arts

Lex Beardsell, Printmedia & Drawing
Graduate Diploma of Art (Visual)

Janet Meaney, Photography & Media Arts
Doctor of Philosophy
14 – 21 DECEMBER 2011

Angela Gaskin, Printmedia & Drawing
Graduate Certificate in Visual Arts

Anne Masters, Ceramics
Master of Visual Arts

Elisa Serje, Photography & Media Arts
Master of Digital Arts

Helmut Burri, Furniture/Gold & Silversmithing
Graduate Diploma in Visual Arts

Jennifer Lyons, Glass
Master of Arts (Visual Arts)

Jocelyn Campbell, Textiles
Graduate Certificate in Visual Arts

8–24 MARCH 2012

Karen Charlebois, Ceramics
Master of Visual Arts

Sally Simpson, Sculpture
Master of Philosophy

Linda Davy, Ceramics/Sculpture
Master of Visual Arts

Phillip Page, Painting
Graduate Diploma in Visual Arts

Sandrea Rousevall-Aidon, Textiles
Graduate Certificate in Visual Arts

Yuan Kiat Tan, Ceramics
Master of Visual Arts
LUKE BATTEN
FURNITURE

Luke Andrew Batten is an award-winning University of Canberra Industrial Design graduate. Since finishing his undergraduate degree in 2007 he has worked in-house for several prominent Australian industrial design consultancies; been a design and sketching tutor, and has freelanced for a range of design-related companies. He is highly competent in many areas of design and creative practice, and uses a diverse range of mediums and materials over many disciplines. He aims to develop outcomes that are purposeful, meaningful, responsible and engaging.

MASTER OF DESIGN ARTS

Much of my recent design considers user-product interfaces and user experience within a wooden furniture context. More specifically, it explores material compliance and resistance, and material and mechanical structure.

Hertzian Chair, 2011, Birch plywood, Formica, Cross dowels, 505 x 585 x 850mm. Photography: artist.
Penelope (Lex) Beardsell came to art practice after a career in science. She obtained a Bachelor of Arts (Visual)(Honours) from the ANU in 2003 and has exhibited in a solo show at the Strathnairn Homestead Gallery; group shows at ANCA, CCAS Manuka and Megalo Gallery in Canberra and in numerous NSW regional galleries. In 2006 she was an artist in residence at Bundanon Artists Centre.

Lex’s undergraduate art studies were in painting but also incorporated an interest in printmaking. In the last five years Lex’s interests have turned to relief printmaking and she has been active at the Megalo Print Studio.

The Story in Thread (detail), 2011, crocheted cotton, 1150 x 670mm. Photography: Stuart Hay, ANU Photography
Ximena Natanya Briceño’s core career interests lie in the history and practice of fine arts and crafts, jewellery and precious metal work developed in different cultures. She grew up in Lima, Peru, where she first came into contact with native artisans and their diverse crafts. She arrived in Australia in 2004 to undertake postgraduate studies and to establish an arts practice.

My current research investigates the history of Spanish colonialism in Asia and the Americas focusing on the introduction of the filigree technique in Peru after 1532. My studio practice investigates and expands upon the filigree technique as an expression of an evolving sense of national identity and place, using the application of modern methods to an ancient technique.

Bloomington Griffin, 2010, Hybrid Filigree for the 21st Century series, Incense burner, titanium filigree, magnets, anodized aluminium, laser welded, 290 x 290 x 90 mm.

Jocelyn Campbell

Graduate Certificate in Visual Arts

My drawings are an interpretation of the landscape and reflect the importance of place and our connection with it. The track winding to the top of the hill is an analogy for the journey we make through life constructing a personal and spiritual identity.

Photography: Rush

Jocelyn graduated from the Canberra School of Art, ANU, majoring in Textiles with an honours component in Graphic Investigation in 1995. She completed a Graduate Diploma in Education (Secondary) Art the following year at the University of Canberra. Working and raising a family took Jocelyn away from her studio and she returned to study in 2011 as a means to reconnect and enliven her art practice.
Born in Australia, Linda Davy moved from town to town every year of her life until high school and has been based in Canberra for the past 30 years. She completed a graduate degree in Leatherwork and Ceramics in 1985, a Graduate Diploma of Art (Visual) in 2008, and finally a Master of Visual Arts in Sculpture and Ceramics in 2011.

A bird feathering the nest, intertwining the substances of memory, patience, discipline, love, surrounding herself with the duties of motherhood and finally weaving herself into the constructed mesh of her own making. Bronze has been prized for its durability throughout the ages and I have used it as my medium because of its ability to be cast in to the finest and most delicate of structures. Bronze and the bird are a combined metaphor for motherhood as an enduring and fragile phenomenon.

Birdsong, 2012, Bronze, sandstone base, 320 x 120 x 130mm. Photography: Stuart Hay, ANU
Angela Gaskin was raised in rural NSW on a cattle and sheep property. She completed a Bachelor of Arts majoring in literature and writing at the University of Canberra in 1999, followed by a Graduate Diploma of Education majoring in English at the University of Adelaide in 2001. Also at the University of Adelaide, Angela completed Honours in writing in 2002. Though her studies have centred upon literature, Angela always sought to complete a postgraduate qualification in visual arts. Her creative pursuits are largely influenced by her rural upbringing.

My work is inspired by Pop art, but it is distinctly Australian. It is celebratory and fun, conjuring the wonder I felt as a child at trips into town. Having been raised on a farm, the treats of town were larger than life to me. I have evoked my childhood memories of what I see as iconic food and drink items.

Fairy Bread 26, 2011, digital print, dimensions variable.
Prior to graduating with a Doctor of Philosophy from the ANU School of Art, Ivo Lovric completed undergraduate and postgraduate degrees in Canberra and Berlin, Germany.

From 2003 to 2009 Ivo taught in the Core Computer Studies Program at the ANU School of Art. As part of his developing arts practice Ivo increasingly employs digital techniques such as computer animation in conjunction with film and video to produce works that agitate for social and political change.

Since completing his PhD, which examined the politics of war commemoration, Ivo would like to see the establishment of a national peace museum, which he believes is a necessary counterbalance to the plethora of Australian war memorials.

Ivo’s video essay *Ghost Wars: the politics of war commemoration* focuses on the Australian War Memorial. It contrasts official commemorative practices and interpretations of the Australian experience of war with his own reading of the wartime past, which reflects on the experiences of Indigenous Australians, women, socialists and pacifists, who are often under-represented by the Memorial’s discourse.

JENNY LYONS

GLASS

Jenny Lyons is currently researching ways in which painted glass can stimulate experiences of nature. This project was inspired by the teachings of Buddhist priest Ryokyo Endo (Japan) and the powerful work of Gulumbu Yunupingu, a Yolngu bark painter (North-East Arnhem land, Australia).

Jenny has exhibited in several group exhibitions in both Australia and the UK and spent six years studying traditional Japanese healing arts in both Japan and Melbourne. She holds a Diploma of Health from Shiatsu Australia.

MASTER OF ARTS (VISUAL ARTS)

Jenny Lyons’ lyrical work explores human responses to spirals as a metonym for connections to nature. In these sculptures, glass discs act as membranes that have captured the interaction of wind and rain. Layered, the resulting delicate patterns and disc edges create spiraling visual pathways that also reference natural phenomena.

VICKI MASON
GOLD & SILVERSMITHING

Vicki Mason was born in New Zealand but currently lives and works in Melbourne. She gained a Bachelor of Arts (Classical Studies) from Otago University and a Diploma in Craft Design (Jewellery) from Otago Polytechnic School of Art during the 1990s. After graduating she spent time working at Fluxus, a respected jewellery workshop/gallery under the tutelage of some of New Zealand’s finest jewellers. Vicki now teaches, exhibits both nationally and internationally, and produces limited edition production ranges. In 2009 she was the winner of the Contemporary Wearables Biennial Award and her work is held in public and private collections.

MASTER OF PHILOSOPHY

My research investigated the use of plants as motifs used in the decorative arts within the Australian context of a European making tradition. The results are embodied in a series of works that melded exotic and native plants of Australian origin to investigate notions of migration, belonging, place and concepts of home.

Grafted bouquet, 2011, Powder coated brass, copper and sterling silver, PVC, polyester ribbon and thread, 100 x 60 x 16 mm. Photography: Andrew Barcham.
Anne Masters gained a Bachelor of Arts (Communication) from the University of Canberra in 1993. She began painting on ceramics in Sydney in 1995. From 1998, Anne worked in the Canberra arts scene where she ran her own casual arts-based business, assisted a private gallery in promoting visual arts practitioners and worked for local government in the arts. In mid-2010, she returned to study to refine and develop her own artistic practice with reference to the ceramic artist Les Blakebrough as well as French art deco glassmaker René Lalique. In 2011, Anne spent time in Europe investigating traditional porcelain techniques.

The past 18 months have been an exploration of hand making and realizing the fragility and beauty of crafting with Australian manufactured ‘Southern Ice’ porcelain. This series includes hand carving and deep etching so the trace of the curve is subtly linked to the subject matter and echoes the line work synonymous with the style of Art Nouveau. My thematic focus was to provide the wearer and viewer with a sensory and social distance experience through body adornment. By creating a tactile surface to be caressed and engaging the wearer’s senses, I invite the viewer to step into the wearer’s intimate space.

Janet Meaney was born in Adelaide in 1946. After gaining a Certificate in Teaching in 1967 and teaching in Port Augusta she relocated to Europe. In 1973 Janet received a Gordon Scholarship and Betty Jacob Memorial funding to study sculpture at Center for Creative Studies in Detroit Michigan, gaining a BFA in 1979. Returning to Australia in 1984 Janet maintained an art practice, exhibiting nationally. In 1995 she received a Graduate Diploma in Art History and Curatorship from the Australian National University. Her art practice spans sculpture, installation and video art. She has been awarded an ACT Arts and Special Events Equipment Grant in 1992, an ACT Arts and Development Unit Project Grant in 1996, Floriade Commission 1997, artsACT Project Grant 2000, and commissions for public art events, Domain ’06 and ’07.

Abjection of Self in Performance: as an older woman, my skin is inscribed with gendered and generational maps, which when utilized in my performances challenge perceptions of age-appropriate behaviour. By conjoining object with body, I perform what Julia Kristeva termed the ‘abjection of self.’ These performances disrupt the complacency of the audience and confuse otherwise conservative readings of situations and behaviours by reflecting back onto the audience the disorder and uncertainty of identity, which they either fear or recognise as residing within thus rendering them complicit in the work.

PHILLIP PAGE
PAINTING

Phillip Page gained his Bachelor of Architecture (Honours 1) in 1968 and Master of Architecture in 1972 from the University of Newcastle NSW. He practiced architecture in Australia and overseas, and in Canberra up until 2006. His Australian work includes Russell Offices and 33 Squadron Headquarters at RAAF Richmond, which won the RAIA Sulman Award for Excellence in Architecture in 2006. Since 2007 he has focused actively on painting.

GRADUATE DIPLOMA IN VISUAL ARTS

I am currently interested in exploring cities and townscape as an observer rather than a participant as a building designer. I also want to investigate how far I can move beyond being an illustrator of buildings (mostly before they exist physically) to in some way portraying the essence of the built environment and what lies beneath it.

Sandra Rounsevell-Aidon attended Art School in Adelaide at the University of South Australia in the early 1980s where she gained a Bachelor of Education (Secondary) Visual Arts and a Diploma of Visual Arts (Textiles). She has exhibited in Queensland, New South Wales and South Australia in regional and private galleries. Sandra has had her work published in the magazine *Textile Forum* and *Australian Quilters*. Her professional experience has been in artists’ co-operatives or regional galleries as Exhibition Officer, Collection Manager or Gallery Co-ordinator.

The sentences that I have used in my work reflect questions asked of both my husband and me on numerous occasions over the years. The work is a reflection of our society and the not-so-delicate questions people ask.

you
ELISA SERGE
PHOTOGRAPHY & MEDIA ARTS

Born in Wollongong in 1982, Elisa Serge is of Colombian descent. After studying Bachelor of Economics (Honours), she has worked in the field of human sciences. Elisa has been involved with introducing the visual arts to corporate cultures in order to encourage innovation and creative thinking. Many of her works have contemplated the relationship between modern society, the natural environment and divinity.

MASTER OF DIGITAL ARTS

I use digital media to communicate the invisible attributes of the infinite. To release rest and solace, I create places that allow the redemptive qualities of the natural environment to be encompassed in traditionally closed urban spaces.

SALLY SIMPSON
SCULPTURE

Sally began her studies at the South Australian School of Art and completed her Bachelor of Arts at the College of Fine Arts, UNSW. She was the recipient of the Meroogal Women’s Art Award in 2006 and the ANU Student Drawing Prize in 2007.

The themes and materials of her work are influenced by her life on a small farm. She has participated in several field study projects run by the ANU Environment Studio. These include Engaging Visions (2009), Contested Landscapes (2010) and the Eden Project (2011).

I transform materials found at specific places and times into ‘artefacts’. They record the contemporary use of land in a time of changing values and meanings, as if for a future museum. This process draws on the tradition of humans making sense of the natural world by using local materials available to make sculptures about their place in the environment. Works in the Lake Mokoan series are made from materials collected at the lake before it began the conversion to Winton Wetlands. Works in the Berry series are a requiem to 21 years spent living there.

Venerated Remains (detail), 2011, Fish bones, lace, mud, gold leaf; dimensions variable, each piece c.300mm high. Photography: David Paterson.
Yuan Kiat (Alvin) Tan began his tertiary art education in 1997 at the Nanyang Academy of Fine Arts in Singapore. In 2003, he embarked on a journey to Australia where he pursued further knowledge in ceramic making at the Chisholm Institution in Victoria and the National Arts School in Sydney. In 2006 he graduated with a Bachelor of Arts from the National Art School. Alvin returned to Singapore as an educator in the Nanyang Academy of Fine Arts (NAFA). Alvin has continuously exhibited his work in Singapore as well as neighboring countries. Under the sponsorship of NAFA, Alvin returned to Australia to complete his postgraduate education at the Australian National University.

My recent explorations in clay endeavor to depict a personal vision of the elements that hover above our head – clouds. I remember my first encounter with the Australian sky, its enormity still vividly engraved within. While I observe the ever-changing forms of the clouds, their sublimation never fails to excite me. The honest and versatile material of clay gives its maker a profound connection to the earth. My approach to surface and form lies between the manner in which the natural and the man-made often collide. The humble attempt to mimic cloud-like forms and the designing of cloud-related patterns resulted in this exhibition. To complete the balance of aesthetic and functional values, the clay that enters the kiln exits as form and surface synthesised.

Red, 2011, Stoneware, fired in reduction to 1280 degrees celsius.
Photography: Greg Daly.
POSTGRADUATE STUDIES

AT THE ANU SCHOOL OF ART IN VISUAL ARTS, DIGITAL ARTS AND DESIGN ARTS

The School of Art offers a range of Research and Coursework degrees at postgraduate level in all of its discipline areas.

Research degrees offered are the 2 year Master of Philosophy and the 3–4 year PhD. A range of options for study within these can be considered, from a combination of practice-led studio research, exegesis and coursework theory courses to a conventional text based thesis. Other options may also be negotiated.

Coursework degrees in both Visual Arts and Digital Arts include

- Graduate Certificate in Visual or Digital Arts (one semester in full-time mode)
- Graduate Diploma in Visual or Digital Arts (two semesters in full-time mode)
- Master of Visual or Digital Arts (two semesters in full-time mode)
- Master of Visual or Digital Arts (Research) (one semester in full-time mode)

A Master of Design Arts is offered over a calendar year in a number of the School’s disciplines, and in the Digital Arts Graduate Diploma and Masters programs a Special Effects specialization is possible.

The suite of programs is designed to allow students with different levels of undergraduate and professional experience to commence graduate study and progress through increasing levels of achievement. The programs are suitable particularly for applicants wishing to upgrade their qualifications or seeking to engage in intensive studio/media arts/design practice in a stimulating art school environment. In the programs, students produce substantial creative art works and deepen and extend their skills while also exploring their own personal themes and interests. The programs also prepare students for higher degree research.

For further information please see: http://soa.anu.edu.au

The ANU CRICOS number: # 00120C