The Australian National University | School of Art | Graduate Program in Visual Arts
Visual Arts Graduate Season
January - March 2009

Kaoru Alphonso
Janet Fieldhouse
Chris Fortescue
Felicity Green
Fran Ifould
Brian Jones
Victoria Lees
Kishwar Rahman
Amy Schleif-Mohr
Bernd Weise
David Wills
Ying Zhang
MID-YEAR 2008

Fran Ifould
Master of Arts (Visual Arts)
Printmedia and Drawing

Victoria Lees
Master of Philosophy
Painting

SEASON ONE

28 January – 6 February
reception 6pm Friday 6 February

Chris Fortescue
Doctor of Philosophy
Photography and Media Arts

SEASON TWO

11 February – 20 February
reception 6pm Wednesday 11 February

Janet Fieldhouse
Master of Philosophy
Ceramics

Ying Zhang
Master of Arts (Visual Arts)
Painting

Kaoru Alphonso
Graduate Diploma of Art (Visual)
Photography and Media Arts
SEASON THREE
25 February – 6 March
reception 6pm Wednesday 25 February

Felicity Green
Master of Arts (Visual Arts)
Painting

Bernd Weise
Master of Arts (Visual Arts)
Ceramics

Kishwar Rahman
Master of Arts (Visual Arts)
Printmedia and Drawing

SEASON FOUR
11 March – 20 March
reception 6pm Wednesday 11 March

Brian Jones
Graduate Diploma of Art (Visual)
Photography and Media Arts

David Wills
Doctor of Philosophy
Photography and Media Arts

Amy Schleif-Mohr
Master of Arts (Visual Arts)
Glass

PATRON’S RECEPTION
[End-of-Season Closing Event and Visual Arts Foundation Scholarships Awards]
6pm Thursday 19 March
Postgraduate studies at the ANU School of Art in Visual Arts, Media Arts and Design Arts

The School of Art offers a range of Coursework and Research degrees at postgraduate level.

**Coursework degrees**, the Graduate Diploma (Visual), the Master of Visual Arts and the Master of Design Arts, provide for a range of one-year project based study patterns. They 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. Two further one-year Coursework degrees are offered, the Master of Visual Effects, aimed at those with an interest in the broadcast and production industries, and the Master of Arts (New Media Arts). This latter degree is based around the use of digital sound and/or image technologies for artistic, commercial or scientific perceptualisation purposes. A final Coursework degree, the Master of Arts (Visual Arts) is a two-year program where students choose a mix of studio practice, graduate theory, fieldwork and research courses to construct an individual program.

Two **Research degrees** are offered: 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 conventional text based thesis to combinations of practice-led studio research, written dissertation, and coursework theory classes.


The ANU CRICOS number: # 00120C
TRANSIT LANE: the online Postgraduate site

TRANSIT LANE has been set up to profile the work of ANU School of Art postgraduate students. Each year's graduate catalogue is available on the site and students, both past and present, are encouraged to submit images and information about their work. As well, TRANSIT LANE posts news and information about goings-on in the Visual Arts Graduate Program throughout the year, and news and reviews about the activities of our alumni.

See: http://www.transitlane.net/

Acknowledgement

The ANU School of Art is pleased to acknowledge the generous support of Mr. Henry Ergas, whose patronage has enabled the development of TRANSIT LANE and has also included other support for School programs.
Truth and falsehood lie in the slender margin between the real and the unreal. Chikamatsu Monzaemon

Reality is a construct. 212 is not so much concerned with the “authentic photograph” that suggests reality as it is, but with spatial fiction built on facts. Positioned in the margin between truth and falsehood, the real emerges from an encounter with the unreal.

Born 1963, Akita, Japan

2007-08 Candidate for Graduate Diploma of Art (Visual), School of Art, Australian National University, Canberra

Group Exhibitions
2008 Suburban Zeitgeist, Photospace, ANU School of Art, Canberra

1 Chikamatsu Monzaemon (1653–1724) recorded by Hozumi Koretsura in the Naniwa Miyage (Souvenir of Naniwa) 1738, ed. Ueda Kazutoshi, Tokyo: Yuhokan, 1904
a35, from the series 212, 2008
digital photograph, inkjet print on foamcore substrate, 35 in series of 212
27 x 34 cm (each), 290 x 1350 cm (total)
My work is an expression of my Torres Strait Islander heritage: the material culture, rituals of social and religious life and artefacts which are created to fulfill the functional and spiritual needs of the peoples of the Torres Strait.

I would like viewers to explore the Torres Strait Islander culture through my art and recognise the significance of Torres Strait Islander art. I demonstrate all this through my individual art pieces that tell a different story about my culture.

Janet Fieldhouse
(Ceramics)

Born 1971, Cairns, Queensland
2006-08 Candidate for Master Philosophy, School of Art, Australian National University, Canberra
2003-04 Bachelor of Arts (Visual) with Honours, School of Art, Australian National University, Canberra

Solo Exhibitions
2005 UNSEEN, ADFA, Canberra

Group Exhibitions
2007 Inaugural 2007 Indigenous Ceramic Arts Awards, Shepparton Art Gallery, Shepparton, Victoria
2006 FOREFRONT, Metro Arts, Brisbane, Qld
2005 EASS Award 2005, Canberra Potters’ Society Inc. Watson Arts Centre, Canberra
2004 Green: Graduating Exhibition, ANU School of Art, Canberra
13 Floors Mid-year Honours Exhibition, ANU School of Art, Canberra

Awards
2007 Inaugural 2007 Indigenous Ceramic Arts Award, Shepparton Art Gallery, Shepparton, Victoria
2004 Ceramic Art and Perception and Ceramic Technical Award, ANU School of Art Emerging Artist Support Scheme
Canberra Potters Society Exhibition Award, ANU School of Art Emerging Artist Support Scheme
Research School for Pacific and Asian Studies Award, ANU School of Art Emerging Artist Support Scheme
2003 Annual Members Exhibition (Student award), Canberra Potters’ Society Inc. Watson Arts Centre, Canberra ACT.

A survey of Australian Indigenous Ceramics, Ceramic Art Gallery, Paddington, Sydney
Woven Series, 2007
Keraflex porcelain
various sizes
Photography: Rob Little
Born 1953, Sydney, NSW
2004-09 Candidate for Doctor of Philosophy, School of Art, Australian National University, Canberra.
1999 Australian Network for Art & Technology Summer School
1991-92 Master of Fine Art, University of NSW College of Fine Art
1981-85 Bachelor of Arts & Graduate Diploma, Sydney College of the Arts

Solo Exhibitions
2008 Naturalism08, Stills Gallery, Sydney
2007 Rectified Searches for Road, Chris, Fog, Stills Gallery, Sydney
2004 FujiSummitResonator, Tin Sheds Gallery, Sydney University

Group Exhibitions
2007 Resettings, in Settings, ACT Craft & Design Centre, Canberra

Collections
Albury Regional Art Centre
Artbank
Art Gallery of NSW
Griffith University Collection
National Gallery of Australia
National Gallery of Victoria

Reviews
2008 Lesley Chow, Naturalism08, Photofile, No 85, Dec 08 - Mar 09, pp 68-69

Awards
2008 Australia Council for the Arts, Visual Arts and Craft Fund (project funding)
2007 ArtsACT (project funding)

Liminal Transitions: similarity, difference, metaphor nets.
Often there's an echo in the minds of amputees where the sound of their limbs used to resonate. Sometimes it persists for years, and the reasons for its existence are not entirely clear. It seems to have something to do with the way corporeal self-identity is mapped like an homunculus into fleshy depths of the brain. The drive to make art is like the Phantom Limb syndrome in reverse; it's the urge to create an experiential site; a part of the body which has never before existed but nevertheless seems to be generating sensation.

Chris Fortescue
(Photography and Media Arts)
Functional objects, their surfaces marked and worn away, re-painted again and again over many years by human hands encapsulate for me the notion of time passing through us, forwards and backwards, decay in both directions. The chemical process of oxidisation on painted metal, fungal rot eating away timber, even the gradual smoothing over of pieces of rubber and plastic washed up on the beach making them almost indistinguishable from small rocks and pebbles, satisfies my fascination with decay and metamorphosis. Everything of the earth returns to the earth - it is this organic testament to time passing that I paint using the traditional tools and the formal language of abstraction.

Felicity Green

Born 1959, Tamworth, New South Wales

2007-08 Candidate for Master of Arts (Visual Arts), School of Art, Australian National University, Canberra
1993 Post Certificate-Ceramics, Wollongong Institute of Technology
1988 Post Certificate-Printmaking, East Sydney Technical College
1982-85 Bachelor of Art (Visual), Graphic Investigation Workshop, Canberra School of Art
1978-81 Bachelor of Art Education, Canberra C.A.E.

Solo Exhibitions
1994 The Lost Garden of Sensual Delights, Bare Gallery, Sydney
1993 Elementals, Art Arena Gallery, Wollongong
1992 Searching the Reaches, Art Arena Gallery, Wollongong

Group Exhibitions
2005 Fresh Arts, Dubbo Regional Gallery
2001 In Flux, Dubbo Regional Gallery, Dubbo
1992 Illawarra Sculptors, Art Arena Gallery, Wollongong
1989 The Print Show, Long Gallery, University of Wollongong
1989 Endangered Spaces, Art Space, Sydney
1988 Miniature Exhibition, Art Haus, Sydney
1988 Four Women, Post Squared, Sydney
1988 Women's Work, Cell Block Gallery, Sydney
1986 Five Days, Gorman House, ACT
1985 Extensions, Canberra School of Art Gallery
1984 Sexuality Show, Canberra School of Art Gallery
Kwen-Thunder below The Earth above-Returning, 2008
acrylic on canvas
100 x 100 cm
Fran Ifould
(Printmedia and Drawing)

The artistic ambition for this artwork lies in a portrayal of the state of our environment and how it has been affected by two hundred years of colonial tenure. Through art practice based in the landscape I have discovered a renewed interest in the question of land ownership, defined by possession, or stewardship being a charge committed upon oneself. An artist seeks out the spirit of a landscape to match their own spirit, which gives an excellent opportunity to connect with the environment, thus opening avenues for one to adopt an attitude of kinship with the land. To this end I have traveled to isolated areas, communicated with Indigenous people of the inland river systems of New South Wales and enjoyed the inspiration available in the remnant forests in south eastern Australia. The work I have produced for this program is intended to provoke recognition of the spirituality of the land, through consideration of endangered landscapes and endangered skills.

2008  Master of Arts (Visual Arts), School of Art, Australian National University, Canberra
2000  Signcraft Certificate 2, Canberra Institute of Technology
1973  Ceramic Certificate 3, East Sydney Institute of Technology

Group Exhibitions
2008  Members Exhibition, Megalo Access Arts, ACT  
Goulburn Regional Art Award, Goulburn, NSW  
Kalleen Art Award, Cowra Regional Gallery  
Graduating Exhibition, ANU School of Art, Canberra  
2007  Balonne, St George Qld, results from ANU Environment Studio field studies, Engaging Visions. (Sponsor: Murray- Darling Basin Commission.  
Braidwood Regional Artists Annual Exhibition, Braidwood  
Visions of Canowindra, Riverbank Gallery, Canowindra  
Smalls, Riverbank Gallery, Canowindra  
2006  Willandra Lakes/Willandra Time, Mildura Regional Gallery  
Megalo Members Exhibition, Canberra  
Canowindra Art Network Christmas Show, Canowindra  
Palimpsest, Mildura Regional Gallery Mildura and ANU School of Art Foyer Gallery, Canberra

Professional Experience
1998-08 Braidwood Arts: visual art for private, public and corporate clients, signs, murals, and festival decorations.
1995-08 Co-ordinator and participant, Braidwood Iron Corroboree.
1980-97 Tallaganda Pottery, Braidwood NSW: production and retailing of oil and wood fired Ceramics
Cogs of View, 2008
Copperplate etching on Hahnmeulha paper
60 x 45 cm
Photography: Stuart Hay, ANU Photography
Brian Jones
(Photography and Media Arts)

A Glass Half Full: Portraits of an Age
The work is about a zest for life among my tribe of ‘baby boomers’ as we approach our senior years. The vitality radiating from the faces is a counterpoint to the detailed evidence of the ravages of time. While the photographs refer to the inevitable cycle of life, they are also about choices - a choice to see life as ‘a glass half full’ and to make the best of it.
The portraits aim to invite comparisons and thereby hint at universality. Indeed, viewers may see something of themselves, now or in the future.

Born 1948, Perth, Western Australia

2006-08 Graduate Diploma of Art (Visual), School of Art, Australian National University (ANU), Canberra
2005-06 Certificate in Creative Photography, ANU and Photoaccess, Canberra
1975 Master of Economics, Preliminary ANU
1972-74 Bachelor of Economics ANU
1966-69 Bachelor of Science, Honours (Physics), University of Western Australia

Group Exhibitions
2008 Suburban Zeitgeist, Photospace, ANU School of Art, Canberra
Hang-it-yourself, Photoaccess, Canberra
2007-08 Canberra Photographic Society,
2007 Australian Institute of Professional Photographers, ACT, Canberra Centre
2006 CPS 60th anniversary, Canberra Museum and Gallery (Curator: Mark vanVeen)

Awards
2008 CPS colour print of the year (highly commended)
CPS Hedda Morrison print portfolio competition (highly commended)
CPS Digital City projected image portfolio competition (highly commended)
2007 CPS monochrome print of the year
CPS monochrome photographer of the year (equal)
AIPP, ACT (2 silver)
2006 CPS monochrome print of the year (highly commended)
2005 CPS Fletcher’s slide portfolio competition (highly commended)
CPS colour print of the year
2004 CPS Fletcher’s slide portfolio competition (highly commended)
Tony, 2008
inkjet pigment print on Hahnemuhle soft rag paper
39 x 39 cm
Suddenly in life something happens for which you are totally unprepared - something completely unexpected and life changing.

I am interested in the human condition and have drawn on a personal experience as a way of exploring the processes and impact of a life changing event: in my case, the slow and confusing onset of a chronic medical condition that has had far reaching consequences for my life, physically and emotionally. Such an event ruptures the fragile balance of your mind/body and shatters your sense of self, forcing you to change. It is a personal transition, negotiating fears and unknowns, setting off effects that ripple through all aspects of life.

Born 1973, Melbourne, Victoria
2003-08 Candidate for Master of Philosophy, School of Art, Australian National University, Canberra
1998-02 Bachelor of Arts (Visual), School of Art, Australian National University, Canberra

Solo Exhibitions
2004  High Fall Risk, Canberra Contemporary Art Space Manuka, Canberra

Group Exhibitions
2006  Picture this – painting alumni from ANU School of Art 2000-05, touring exhibition ANU School of Art, Sydney College of the Arts, Victorian College of the Arts
2004  Passages, Bega Valley Regional Gallery, Bega NSW

2002  Freshly Squeezed, Graduating Exhibition, ANU School of Art, Canberra.
2000  Floating in Silk, Student Exchange Exhibition, School of Art, Khon Kaen, Thailand

Screenings
2002  Canberra Short Film Festival, ScreenSound Australia, National Screen and Sound Archive, Canberra

Citations

Awards
2002  Mallesons Stephen Jaques Acquisition Award, ANU School of Art Emerging Artists Support Scheme
enFleble (B46, B23a, B23b, E101, B27, B191a, B191b, B249a, B249b, E102, B49, B47a, B47b, E104, B181, B45a, B45b, B45c, B45d, B45e, B45f, B194a, B194b, E107, B497a, B497b, B497c)(detail), 2008

oil on board
90 x 1470 cm

Photography: Stuart Hay, ANU Photography
Kishwar Rahman  (Printmedia and Drawing)

Work Life Balance

My video narratives are portraits of a diverse range of office workers employed in white collar jobs. The narratives focus on the impact of office desk/computer based work on the bodies of middle class office workers. They aim to capture the impact of office work on the body through visual and oral snap shots of the weekday routines and rituals of office work of the individual subjects.

Spanning a range of middle class professions from public service to academia, the video narratives integrate the tradition of portraiture and self portraiture using a portable video camera. Captured and edited video footage is juxtaposed with the subject’s voice-over reflections on their work life balance.

Born 1969, Glasgow, Scotland
2005-08 Candidate for Master of Arts (Visual Arts), School of Art, Australian National University, Canberra
1990-95 Bachelor of Arts (Visual), RMIT, Melbourne

Group Exhibitions
2006 School of Art Drawing Prize, ANU School of Art, Canberra
Finalist, ANU Short Film competition, Canberra
2005 Art of Documentary screening, Canberra. Title of Film: Who Do I Want To Be Today?
2004 Annual Photography Competition, Photo Access, Canberra
2003 Annual Photography Competition, Photo Access, Canberra
1996 Intel Art 3D Group Exhibition, 1888 Building, Melbourne
1995 Construction of Female Identities, Melbourne University Student Union
1994 Friends, RMIT Student Union Gallery, Melbourne

Publications
1997 Gryph(on)Line CD Publication of art work from Gryph(on) Line exhibition.

Awards
2005 Finalist, Art of Documentary screening and competition, Canberra
2003 Runner up, Photo Access Annual Photography Competition, Canberra
1996 The University of Melbourne, William Buckland Visual Arts and Performance Grant
1996 William Buckland Publication Grant, The University of Melbourne
Life work balance, 2008-09
video installation
Amy Shleif-Mohr  
(Glass)

I look to provide actual and perceived space to explore the relationship between perception, perspective and emotional states. Through the use of subtle colour variation, light and texture I aim to show how a work can shift as a person walks around it, much like the surface of a lake.

Born 1976, Lansing, Michigan, United States
2007-09 Candidate for Master of Art (Visual Arts), School of Art, Australian National University, Canberra.
1996-99 Bachelor of Fine Art, University of Wisconsin- Milwaukee

Solo Exhibitions

Group Exhibitions
2009  Ausglass Conference, Carnagie Gallery, Hobart
2008  Gather, Craft ACT, Canberra
2006  SOFA Chicago, Palette Contemporary Art and Craft, Chicago
e-merge 2006, Bullseye Resource Center, Portland
Synthesis: Fusing + Kiln forming, Morgan Contemporary Glass Gallery, Pittsburgh

Collections
Northwestern Mutual Financial Network, Home Office

Awards
2008  ANU School of Art EASS Patrons Postgraduate Scholarship
Duality (detail) 2008

glass

1500 x 1500 cm

Photography: Rob Little
Bernd Weise

My Masters project has involved the development of a series of modular components for architectural applications. The concept was to create a series of works of visual interest maintaining a degree of flexibility in regards to installation and location.

My research has been primarily process and material based, developing surfaces, imagery and a method of producing multiples using relatively simple technologies.

Born 1953, Hamburg, Germany
2005-08 Candidate for Master of Art (Visual Arts), School of Art, Australian National University, Canberra.
1973-74 Ceramics Diploma, Canberra Technical College

Employment
2007-08 Demonstrator/Technician, Ceramics Workshop, ANU School of Art
1980-06 Ceramics teacher (pt) Illawarra Institute of TAFE
1975-08 Practicing Artist, Bungendore, Sydney, Tanja

Solo Exhibitions
1978-05 Potters Place (Canberra); Raglan Gallery (Cooma); Raglan Gallery (Manly); Spiral Gallery (Bega)

Group Exhibitions
1978-05 Various Including: *Innate perspectives*, Goulburn Regional Gallery; *Artists Who Teach*, Old Goulburn Mill; *Bega Valley Arts Award*, Bega Regional Gallery; *Tanja Artists*, Cooma Regional Gallery; *Flight*, Spiral Gallery Bega

Collections
Zelman Cowen Collection

Professional Experience
1981-05 Various including: President - Strathnairn Ceramic Workshop; co-proprietor of Toucan Pottery and Gallery; Assistant curator end of year exhibitions, National Art School (Sydney); Assistant curator, staff exhibition, National Art school (Sydney); co-proprietor, “essential object” Tathra NSW

Grants
1977 Workshop Establishment Grant Crafts Council Australia
modules. [detail], 2008
ceramic, steel
dimensions variable
David Wills
(Photography and Media Arts)

There are too many things in the cupboard considers the consumer residue left behind in the urban and rural environments we inhabit. Devised taxonomic categories order thousands of images into sets that weave between classifications and segue into other images. The work emerges from our image obsessed society over-run with mass-produced objects, focussed on fads, and fast running out of time.

The website project Turnstile is a component of this project, see: www.turnstile.net.au. David Wills would like to thank Angela Woo, Bostik and Megawood for their support.

Born 1966, Sydney, Australia
2004-09 Candidate for Doctor of Philosophy, School of Art, Australian National University, Canberra
2003 Bachelor of Arts (Visual) Honours (First Class), ANU School of Art, Canberra
2000-02 Bachelor of Fine Arts, National Art School, Sydney

Solo Exhibitions
2008 Midweek Social, NAS Gallery, Sydney
2007 Libidinal Cement, Loose Projects, Sydney
2005 B3, Canberra Grammar School Gallery, Canberra
Bootlegs, Canberra Contemporary Art Space, Manuka

Group Exhibitions
2009 National Photographic Portrait Prize, National Portrait Gallery, Canberra
2008 Parade: Manufacturing Selves, Vivid National Photography Festival, ANU School of Art, Canberra

Suburban Zeitgeist, Photospace, Vivid National Photography Festival, ANU School of Art, Canberra
Salad Days, NAS Gallery, Sydney
2007 Push Your Buttons, ANU School of Art, Canberra
He Said She Said, Kudos Gallery, Sydney
2005 Phoenix Prize for Spiritual Art, ANU School of Art, Canberra

Residencies
2007 Artist In Residence, National Art School, Sydney
2006 Moya Dyring Paris Studio Award, Art Gallery of New South Wales

Awards
2006 artsACT Quick Response Grant
2004 ANU Postgraduate Scholarship
2002 ANU School of Art Emerging Artists Support Scheme
There are too many things in the cupboard, 2009, inkjet prints on foamcore, 432 x 2625 cm
Ying Zhang (Painting)

During my two-year program my work dealt with cross-cultural subject matter. The ideas emerged from what I have experienced while living and studying in Canberra, particularly the aspects of culture here that I never experienced while living in China. My employment in a convenience store has led me to use confectionary as a metaphor for contemporary consumer culture, which is an important theme in my paintings. The longer I live in Canberra, the more I understand western economic influence in China and how much China is losing its own culture. I am interested in bringing the traditional and contemporary cultures together via painting.

Born 1983, Guangzhou, China

2006-08 Candidate for Master of Arts (Visual Art), School of Art, Australian National University, Canberra.
2002-06 Bachelor of Arts in Education (Fine Arts), South China Normal University

Group Exhibitions
2006 Graduate Exhibition 2006, School of Art, South China Normal University

Collections
Painting Workshop Collection, School of Art, South China Normal University
Print Media Workshop Collection, School of Art, South China Normal University

Publications
Li Zhengtian, 造型定点论, Guangxi Fine Arts Publishing, 2004, p 176-177

Awards
2008 Gaida Macs Graduate Materials Award
EASS Patrons Postgraduate Scholarship in Visual Art
2005 The Academic Excellence Scholarship of South China Normal University of the academic year 2004-2005
2004 The Academic Excellence Scholarship of South China Normal University of the academic year 2003-2004
Selected as the Student Representative for Academic Affairs
2003 The Academic Excellence Scholarship of South China Normal University of the academic year 2002-2003
Great Wall - Middle Arch, 2008
Chinese paints and ink on rice paper,
122 x 123 cm
The staff of the School of Art wish all of the 2008 - 2009 graduating students the very best in their future careers.
PhD candidate David Wills would like to thank Angela Woo, Bostik and Megawood for their support.

Australian National University College of Arts and Social Sciences School of Art, 2009
http://www.anu.edu.au/art
http://www.anu.edu.au/graduate
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Cover image: Kaoru Alphonso, a35 [detail], from the series 212, 2008. Courtesy of the artist.