ANU School of Art | Visual Arts Graduate Season 2011
1/2011: completing School of Art graduate coursework and research students' exhibition

The Australian National University | School of Art Graduate Program in Visual Arts | Visual Arts Graduate Season 2011

23 FEBRUARY — 1 APRIL 2011
MID-YEAR 2010
24 — 30 June 2010

Lee Grant
Master of Philosophy
Photography & Media Arts

Abigail Spring
Master of Visual Arts
Glass

Yuko Watanabe
Master of Visual Arts
Glass

Andrew Welch
Doctor of Philosophy
Gold & Silversmithing

SEASON ONE 2011
23 February — 11 March 2011

Kristal Bateman
Master of Visual Arts
Textiles

Cathy Franzi
Master of Visual Arts
Ceramics

Andrew Gleeson
Master of Arts (Visual Arts)
Glass

Aria Stone
Master of Visual Arts
Painting

SEASON TWO 2011
16 March — 1 April 2011

Bev Bruen
Doctor of Philosophy
Textiles

Ya-Wen Cheng
Master of Visual Arts
Ceramics

Lisa Henriques
Master of Visual Arts
Ceramics

Kerry Shepherdson
Master of Philosophy
Painting
Kristal Bateman
Bev Bruen
Ya-Wen Cheng
Cathy Franzi
Andrew Gleeson
Lee Grant
Lisa Henriques
Kerry Shepherdson
Abigail Spring
Aria Stone
Yuko Watanabe
Andrew Welch
Kristal was born in Canberra in 1980. She completed a Bachelor of Design (Fashion) in 2004 at the Canberra Institute of Technology and received the Design Faculty Achievement award. Kristal ran two of her own fashion labels locally and interstate before undertaking a Graduate Diploma of Education at the University of Canberra in 2007. She then went on to teach Visual Art and Textiles at secondary school level.

My work is a study into the nature of what makes Christian Art; exploring the Christian experience by depicting interactions between humankind and the spirit of God. This study takes the form of textile works and mixed media, representing layers of reality, the nature of transcendence and the human condition. The work aims to represent an experience which encompasses more than just the body’s physiological state, to broaden its identity to take in the spiritual self, inspired from a Christian perspective. My approach merges biblical symbols of nature, identifying God or the Creator, with parts of the human body, the physiological vessel.
(Left) **Zion**, 2010
watercolour on silk
53 x 58 x 28 cm

(Right) **Signs**, 2010
silk dyed with onion skins
18 x 10 x 26 cm
Bev Bruen completed a Diploma of Painting at The National Art School in 1966, a Bachelor of Arts (Fine Arts) at Sydney University in 1977 and a Bachelor of Arts (Visual) (Honours) in the textile workshop at ANU School of Art in 2004, receiving EASS Awards from Alliance Française and Canberra Museum and Gallery. During her current candidacy she was funded by an ANU Graduate School Scholarship and granted a School of Art Graduate Materials Award.

Throughout her career she has continued exhibiting artwork in solo and group shows in Australia and overseas. Working as a freelance wildlife illustrator, notable commissions have included posters and murals for ACT and National Parks and Wildlife Services, a series of stamps for Australia Post and a mural for Canberra Hospital.

In this body of work I seek the elusive character of the monster that, like Jacques Derrida’s metaphor,

“...shows itself in something that is not yet shown and that therefore
looks like an hallucination, it strikes the eye, it frightens precisely
because no anticipation had prepared one to identify this figure.” 1

It cannot be pigeonholed and neatly forced into taxonomic constraints but emerges in my work as the absent presence inhabiting ten imagined landscapes and a collection of miniature totemic assemblages of found objects. The awful threat of a true monster is that it is more menacing for its elusiveness. It accounts for a disquieting sense of foreboding in my work, a sense that the tranquillity of the environment is vulnerable and fragile to monstrous intrusion.

Of snake warp, snake weft, 2010

direct digital print on Hahnemühle paper

120 x 90 cm
Ya-Wen Cheng is from Taipei, Taiwan. She studied art for four years at Taipei Municipal University where she was identified as a high-potential student, receiving second place in the 1st New Ceramics Awards, Ceramic Art Magazine in 2004. Her graduating work was shown in both a joint and a solo exhibition at the University in 2007 and she joined the ANU School of Art graduate program in 2010.

My current work utilizes geometric forms based on variations of pentagonal polyhedra. The work is intended to symbolise a sense of discovery and simultaneously a sense of the relationship between ceramics and space. This relationship, for me, shares a powerful likeness to that between humans and the endless space of the universe. This mutual interaction then becomes a search for the meaning and significance of one’s own existence. The primary outcomes I seek to achieve are serenity and simplicity.
Pentagonal Evolution, 2010
paper porcelain, slip, glaze, tapestry, wool
25 x 25 x 15 cm
Cathy Franzi came to ceramics eighteen years ago from a science background and has exhibited widely. She has worked in ceramics in Ireland and the UK and has been employed as a teaching assistant at the ANU School of Art’s Ceramics Workshop; she also teaches ceramics at the Canberra Potters’ Society. She has developed a high skill level in production throwing and has worked at the Jam Factory studios in Adelaide and for Bison Australia in Canberra. In 2009 she was the recipient of the ANU School of Art Nelson Nichols Scholarship in Ceramics.

The discovery, diversity and nomenclature of Australian plants and the history of botanical illustration provide a rich source of subject material. I have combined this with a linocut style of carving the clay surface based on research into printmaking techniques and work made during the 1920s, the heyday of the use of Australian flora in printmaking and ceramics. The sgraffito technique I use enables a variety of mark making suitable for the spiky textures and shapes of plants living in this harsh climate. Any investigation into Australian flora leads to issues of threats to species due to environmental degradation. Three vessel forms, watering cans, seed boxes and vases have been used to refer to conservation, preservation and appreciation of plants. My aim is, through the tradition of the ceramic vessel, to celebrate the unique beauty and fragility of Australian plants and allude to their continued loss from environmental damage.
Acacia vasallii,
from the *Endangered Series*, 2010
wheel thrown and altered watering can,
graffito, mid fire clay
24 x 34 cm
Photography: Stuart Hay, ANU Photography
From Western Gippsland in country Victoria, Andrew Gleeson began working with glass in 2004 at FreeFormed Studio in Fitzroy, Melbourne. After completing a Bachelor of Visual Arts at Monash University in 2007, where he majored in hot forming glass techniques, he took a year from tertiary study to develop his private practice and in 2009 began a Master of Arts (Visual Arts) at the ANU School of Art.

In my Masters project I have reflected upon my relationship to the institution of the Christian faith. Drawing from my history within the Church, my work explores ideas of personal ritual, opposition and subversion.

My separation from the Christian faith has allowed self reflection and exploration of identity as well as examining the effects that this history has had on my psyche.
Untitled, 2010
hand blown, cut and engraved glass, steel, electric cable and lighting
2.4 x 2.4 x 40 cm
Lee Grant lives and works in Canberra, Australia. She has been a finalist in the 2010-11 National Photographic Portrait Prize; Head On, 2009-10; the 2009 Josephine Ulrick and Win Schubert Prize; and was winner of the 2010 William and Winifred Bowness Award and Sony/ACMP’s Projections (2009). Her work has been exhibited at the Australian Centre for Photography, the Ballarat Biennale and the Monash Gallery of Art and at Art Sydney 07. Her work is held in the collection of the National Library of Australia and in numerous private collections. A selection of her photographs from ‘Belco Pride’ was recently published in Hijacked. Volume 2: Australia and Germany, Big City Press, 2010.

Exploring themes of belonging, connection and identity, my research is a documentary meditation about the place in which I grew up and returned to. At the heart of my project was the idea that you never truly leave behind the place where you grew up; it remains deep within your experience of the world. The process of returning ‘home’ and reconciling my perception of place with its banal and vernacular reality has been a surprising yet cathartic experience. The following was a starting point for the research project and reflects my personal feelings for Belco and the way in which I’ve chosen to document its residents and places.

“I always believed it was the things you don’t choose that make you who you are. Your city, your neighborhood, your family. People here take pride in these things, like it was something they’d accomplished. Like the bodies around their souls, and the cities wrapped around those. I lived on this block my whole life; most of these people have.”

1 Dennis Lehane, Gone Baby Gone (William Morrow & Co., 1998).
The Invincibles: West Belco Leagues Club, from the series Belco Pride, 2008 - 2010
digital pigment print
60 x 60 cm
Lisa Henriques has a BFA from Emily Carr University of Art + Design, Canada. She has held apprenticeships in India, China, Mexico and Africa and in 2007 attended the Guldagergaard International Ceramic Research Center in Denmark. In 2009 she was the recipient of an Award of Excellence from the North West Ceramics Foundation and a Visual Artists Award (2008) from the B.C. Arts Council. Her work has been exhibited at the 4th World Ceramics Biennale, Korea, Nancy Margolis Gallery, New York and at SOFA, New York and Chicago.

Inspired by traditional and contemporary techniques, I combed through these processes for the methods to support my work. Gradually skills evolved – hand building from Africa and India, firing from China – into a method of my own. A synthesis of disparate traditions is the means to my work. One which aims to express the indelible relationship between imperfection and grace.
untitled 39, 2010

ceramics

45.5 x 40.5 x 31.5 cm

Photography: Ken Mayer
Kerry Shepherdson gained her Bachelor of Arts (Visual) (Honours) from the ANU School of Art in 2004. Her work has been exhibited in a solo show at Tuggeranong Arts Centre (2005) and in numerous group exhibitions. These include This Way Up at M16 Artspace, Winter Solace: Simply Red at Cowra Regional Gallery and Contested Landscapes of Western Sydney, an ANU Field Studies travelling exhibition.

Kerry’s incorporation and reinterpretation of traditional Eastern water-based materials and line work technique into abstract painting is a legacy of her formative training in a traditional style of Chinese brush painting – reflecting always her abiding passion for natural growth patterns and plant forms.

“The artist cannot do without his dialogue with nature, for he is nature, himself of nature, a piece of nature and within the space of nature.”

Abstraction is explored in my painting using botanical themes to activate a metaphor for life-cycle rhythms, incorporating random fractal-like activities to generate pattern. Starting with a symbol relating to a branching system, often used to describe growth in mathematics, science and computer graphics, lines branch out, self avoid, overlap, intersect and terminate in codes. This allows shapes to emerge semi-autonomously amidst layers of transparency and geometric features which refer to design and order in nature. The outcomes, both planned and unexpected, provide structure in the painting in which a prevailing sense of visual balance in colour and composition is pursued. My choice of palette is a response to the colours of my pressed plant collection.

Composition 5, 2010
acrylic on canvas
90 x 90 cm
Photography: Stuart Hay, ANU Photography
Abigail Spring started her career in the arts as an artist’s assistant before graduating from high school in Vermont in the USA. She has been pursuing art in some form ever since. After college she settled on painting as her primary focus but has explored media ranging from stone to metal patina. She has held apprenticeships with masters in assorted disciplines including gold gilding and photography. She currently lives in Portland, Oregon where she is setting up a glass studio, having fallen in love with the medium of glass while studying at ANU School of Art.

My goal is to engage viewers with the mysterious. I want to transcend semiotic reading: to affect the viewer as directly as music affects listeners. I began this series with 8’ x 8’ paintings that used colour interaction of white value colour opposites to create visual depth and spatial uncertainty. My experience making the paintings inspired me to use glass as my medium.

With glass, I continue to explore subtle colour interactions and make use of the material’s physical properties – its ability to transmit and reflect light and visible depth in transparent areas – to increase the work’s mysterious qualities.
Untitled, 2009
cast glass
88 x 40 cm
Photographer: Greg Piper
Aria Stone completed a Bachelor of Arts (Visual) (Honours) in the School of Art’s Painting Workshop in 2007. She works across a variety of media including painting, drawing, sculpture, photography and video and has exhibited her work widely throughout Australia. She has been a finalist in South Australia’s Heysen Prize and in 2009 was short-listed for the Jan Brown Drawing prize in the ACT. In 2010 she was selected as a finalist in the Stanthorpe Art Prize. Aria also maintains a long-running career as a professional musician/singer/songwriter, currently performing (vocals, tenor saxophone, flute, blues harp) in rock and blues bands.

I am interested in exploring the relationship between music and visual art. This body of work evolved from investigations into the notion of silence over linear time. Improvisation, layering and a limited palette were used as strategies to attain a visual metaphor for silence.

The conceptual framework for these paintings was derived from John Cage’s analogy of silence in his composition titled 4’33”. During the concert, the musicians were instructed to not play and the arbitrary sounds of the environment then became the piece.

An aesthetic was developed using the ideas behind 4’33” as a springboard for an approach to painting. In this case silence was not considered as the total absence of sound, as defined in most dictionaries, but rather a void that is filled with random and uncontrolled sounds of the environment experienced by the silent listener.
Silence IV (detail), 2010
60 x 360 cm
acrylic, oil, wax and pigment
on board
Yuko Watanabe was born in Saitama, Japan and graduated from Toyama Institute of Glass Art (Japan) in 2005. Here — as a second year student — she had the opportunity to travel to Penland School of Craft in the USA to learn murrini techniques with Richard Ritter.

After graduating from Toyama, Yuko attended the GAS conference in Adelaide where her interest in Australian glass was sparked by a workshop with Scott Chaseling. Back in Japan she worked at a glass blowing studio for 3 years before returning to Australia to further develop her murrini technique at the ANU School of Art Glass Workshop.

My work features the use of murrini technique. I’m attracted to this technique because of the density and subtly shimmering optical effects it can produce. In creating a work I choose a motif from nature, such as a flower or a plant. Then, recognising parallels between brightness and complexity in the natural world and in murrini, I render the natural design using the murrini technique.

I believe that a good work must be beautiful. Although I attempt to create work that might correspond to universal ideas of beauty, my aesthetic sense is a product of the environment and culture where I was born and grew up.

Flower Garden, 2010
glass
250 x 1030 x 5 mm
Photography: Minoru Fukuda
Andrew Welch
DOCTOR OF PHILOSOPHY

Andrew Welch studied jewellery design at the South Australian College of Arts and Education (now the University of South Australia) where he has taught since 1991. He is an associate at Adelaide’s artist run gallery and workshop, Zu design — jewellery + objects, and is Studio Head of Jewellery & Metal at the School of Art, Architecture and Design at the University of South Australia. He completed his PhD at the ANU School of Art in 2010.

My PhD research explored the notions and values attached to the idea of the handmade object and how these values might continue to be important to object makers in the digital age. The research involved the development of objects using methods that have emerged out of the digital age, for example, rapid prototyping and laser cutting/welding, as well as technologies that have been part of factory production since the industrial revolution, for example, the lathe and milling machine. This way of working might be described as a hybrid approach and is a way of making that has become an option for the studio artist as the technological innovations of mass production trickle down to studio scale manufacture. Incorporating new technologies with ‘traditional’ craft based practices is one way of investigating the creative potential of these new technologies and how they might challenge ideas about hand making and the handmade.
S1 Tangerine/Navy, 2010
aluminium, stainless steel, sterling silver
57 x 57 x 12 mm
Postgraduate studies at the ANU School of Art in Visual Arts, Digital Arts and Design Arts

The ANU 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. Research students work with both studio and theory supervisors, present their research-in-progress to staff and colleagues routinely, and play a large role in the artistic and intellectual life of the School and the wider University.

**Coursework degrees** include:

- Graduate Certificate in Visual Arts or Digital Arts (one semester in full-time mode)
- Graduate Diploma in Visual Arts or Digital Arts (two semesters in full-time mode)
- Master of Visual Arts or Digital Arts (two semesters in full-time mode)
- Master of Visual Arts 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 coursework 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 at PhD level.

For further information please see: [http://soa.anu.edu.au](http://soa.anu.edu.au)