Dean Allison (MAVA, Glass)
Glenn Carter (MVA, Glass)
Nicola Dickson (PhD, Painting)
Craig Edwards (Grad Dip, Ceramics)
Keven Francis (Grad Dip, Ceramics)
Lee Grant (MPhil, Photomedia)
Jan Hogan (PhD, Printmedia and Drawing)
Hanna Hoyne (PhD, Sculpture)
Itsuka Ito (Grad Dip, Glass)
Diana Johnston (Grad Dip, Painting)
Cinnamon Lee (MPhil, Gold and Silversmithing)
Jill Loupekine (MAVA, Printmedia and Drawing)
Suzanne Moss (PhD, Painting)
Nicole Muniz (MAVA, Glass)
Arion Siu Man Lam (MDA, Textiles)
Kenichi Sato (MDA, Furniture)
GRADUATE SEASON 2010

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

3 FEBRUARY - 26 MARCH 2010
MID-YEAR 2009

Jan Hogan
Doctor of Philosophy,
Printmedia and Drawing

Hanna Hoyne
Doctor of Philosophy,
Sculpture

Itsuka Ito
Graduate Diploma of Art
Glass

SEASON ONE

reception 6pm Wednesday 3 February
Exhibition ends Friday 12 February

Glenn Carter
Master of Arts (Visual Arts)
Glass

Diana Johnston
Graduate Diploma of Art
Painting

Jill Loupekine
Master of Arts (Visual Arts)
Printmedia and Drawing

SEASON TWO

reception 6pm Wednesday 17 February
Exhibition ends Friday 26 February

Craig Edwards
Graduate Diploma of Art
Ceramics

Keven Francis
Graduate Diploma of Art
Ceramics

Nicole Muniz
Master of Arts (Visual Arts)
Glass

Arion Siu Man Lam
Master of Design Arts
Textiles
**SEASON THREE**

**reception** 6pm Wednesday 3 March

Exhibition ends Friday 12 March

Dean Allison
Master of Arts (Visual Arts)
Glass

Cinnamon Lee
Master of Philosophy
Gold and Silversmithing

Kenichi Sato
Master of Design Arts
Furniture

**SEASON FOUR**

**reception** 6pm Wednesday 17 March

Exhibition ends Friday 26 March

Nicola Dickson
Doctor of Philosophy
Painting

Suzanne Moss
Doctor of Philosophy
Painting

**PATRON’S RECEPTION**

End-of-Season Closing Event
and Visual Arts Foundation
Scholarships Awards

5pm Thursday 25 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 of Art (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 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/
Dean Allison

My graduate work is based in figurative art in glass and informed by a research into philosophies of identity and identity issues in portraiture. My work explores ideas of identity and self-construction within glass sculpture/portraiture. The processes I use to life cast and capture notions of identities in glass produce distortions of reality and a discovery of form. The characteristics of glass mimic those of the individual, being rigid, fragile, fluid, textured, transparent, opaque and subject to change. I think glass has the ability to communicate an inside/outside relationship of being. Through glass these works aim to open discovery into the character and nature of self.

Born, 1976, Chicago, Illinois, United States

2009 Candidate for Master of Arts, Visual Arts, School of Art, ANU, Canberra
2001 Bachelor of Science in Studio Arts, Magna Cum Laude, Illinois State University

Solo Exhibitions
2008 Dean Allison, Moka Gallery, Chicago
2006 Invisible, Chicago Hot Glass Gallery, Chicago

Group Exhibitions
2008 Ausglass, , Tasmania
2007 Pilchuck Staff Show, Stanwood Washington
2006 Moka Gallery, Chicago
2006 Kraft Lieberman, Chicago

Professional Experience
2009 The Canberra Glassworks, Canberra Australia, Glassblowing Tutor
2007 Northlands Creative Glass Center, Lybster Scotland, Studio Technician
2007 Pilchuck Glass School, Stanwood Washington (U.S.), Studio Coordinator
2007 The Studio @ the Corning Museum, Corning NY, Assistant Teacher
2006 Blasart, Chicago, Sandblasting, cold and hot commission work
2004 - 07 Chicago Hot Glass, Chicago, Studio Manager, Tech, Instructor, Glass Blower
2006 Northlands Creative Glass Center, Lybster Scotland, Assistant Teacher
2004 Ritter Glass, North Carolina, Apprentice to Artist
2003 Simon Travisano, Penland North Carolina, Assistant to coordinator
Repeated, 2009
hot blow mold glass on steel
43 x 80 x 53 cm
Glass

This work develops my interest in the simple forms with a strong visual and tactile identity bordering on the notion of a landscape as a margin and aperture. They are part of collective memory of geometric and eroded man made forms which might lie awkwardly in a place, cast, broken, and fragmented. The addition of the historical painting pigment of silver stain defines the mix of both line and light, intentionally restricting my palette. Through casting and painting on glass I am constantly being surprised by what drawing in light can do to a form.

Glenn Carter


2009-10 Master of Visual Arts, School of Art, ANU, Canberra
1974 -77 Diploma in Graphic Design, Portsmouth College of Art and Design, Portsmouth, Hampshire

Solo Exhibitions/Commissions
2006 Station Badge, RAF Cranwell, Lincolnshire.
Station Badge, Dunston, Lincolnshire.
“Yvonne Double Memorial Window” Four light south facing, S. Denys, Sleaford, Lincolnshire.

Group Exhibitions
2008 Flameworks, Plymouth, Devon.
2007 Wexler Gallery, Philadelphia, USA.
2006 Northlands, Lybster, Caithness, Scotland.

Residencies
2007 September- Bullseye forum Northlands, Scotland.
2006 October-December, Gulbenkian cold glass/casting residency at Northlands Creative Glass, Lybster, Caithness, Scotland.

Grants
2007 Creative Skills, Cornwall, training award.
2006 October-December, Gilbenkian cold glass/casting residency at Northlands Creative Glass, Lybster, Caithness, Scotland.

Professional Experience
1990 Visiting artist/lecturer (Carmarthen School of Art, De Montford University, Leicester, Lincoln School of Art and Design)
Untitled, 2009
cast and stained glass
11 x 7 x 3 cm
Nicola Dickson

Born 1959, Southport, Queensland

2006-10 Candidate for Doctor of Philosophy, School of Art, ANU, Canberra
1999-03 Bachelor of Visual Art, (Honours) National Institute of the Arts, ANU

Solo Exhibitions
2009 An “other” visions, Canberra Contemporary Art Space, Gorman House
2008 Other Visions, Foyer Gallery ANU School of Art, Canberra
2006 Exotica, Beatty Gallery, Sydney

Group Exhibitions
2009 The Flower Show, Brenda May Gallery, Waterloo
2009 M16 Drawing Prize, M16, Canberra
2009 Prometheus Visual Art Award, All Saints Anglican School, Merrimac
2008 The Gathering M16 Gallery, Canberra

Publications

Awards
2009 ANU School of Art Graduate Materials Award in Visual Arts
2006 Australian Post-Graduate Award

Presentations
19/09/2009: Ornamentation and Western Painting, Art Worlds Symposium, Art History Department, ANU

Human beings enjoy, seek and even lust for the experience of wonder. The pleasurable thrill stimulated by the strange and surprising is closely linked to the cultural construction of the exotic and discourses of discovery. In the eighteenth and nineteenth centuries, natural history illustrations and ornamental imagery provided a conduit for the public to imagine and construct the “other”. My research project has examined how these visual forms have influenced cultural and aesthetic perceptions the Australian exotic “other”. Rather than hungrily consuming the excitement of the desirable “other”, the work is intended to act as Frantz Fanon advocates, “the quite simple attempt to touch the other, to feel the other, to explain the other to myself.”
Nouvelle femme [detail], 2009
acrylic and oil on board,
200 x 120 cm
The focus of my project has been the investigation of what connects us to place. Can a connection to a place or a personal experience be encapsulated in an art object using materials found in a particular location?

This series of work is inspired by one location; our family farm in Central West NSW. My work has primarily involved material and process based research as I worked to use what I found on location in the ceramic medium.

The final series of objects incorporates the dirt from ground within the surface of a functional vessel and the glaze is created using rocks from the creek, ash from dead trees and clay from the dam. In this work I have tried to express the changing seasons and the major element which changes the appearance of this landscape – rain.

Born 1970, Parkes, NSW

2007-09 Candidate for Graduate Diploma of Art (Visual), School of Art, ANU, Canberra

1989-92 Bachelor of Education (Visual Arts), University of Newcastle

Group Exhibitions

2009 Objects of Desire, Strathnairn Homestead Gallery, Canberra

2009 On the Edge, Strathnairn Homestead Gallery, Canberra

2007 Canberra Potters Society Members Exhibition, Watson Arts Centre, Canberra

2007 Kioloa Field Study Exhibition, ANU School of Art Foyer Gallery, Canberra

Professional Experience

2009 Canberra High School, Executive teacher of Arts and Languages

2009 Curator of ‘Step into the Limelight-Colour my world’ exhibition of visual art by ACT public education students

2005-07 Lake Ginninderra College, Executive teacher of the Arts

Awards

2007 ACT Teacher Scholarship, ACT Department of Education and Training
Spring Creek series [detail], 2009
porcelain with washed dirt and celadon glaze
dimensions various
Ceramics

Keven Francis

Ceramics, painting and drawing are the apparatus of my investigation into transition as a visual and emotional state, a dimension of flux where experiences and imagery are unique and separate from the characteristic of its previous and future condition. Clay, paint and charcoal are burnished, smoothed or rubbed to relay a tactility and sensuality of material. Straight lines are embedded on curved and flat surfaces with layers sliced through to reveal a threshold opening unstable and ambiguous spaces. My intrigue with the separate in-between state created within transition is a reflection of my concern with our society and its anxiety in existing between understanding and ignorance.

2009 Candidate for Graduate Diploma of Art (Visual), School of Art ANU, Canberra
2003 Masters in Arts and Entertainment Management, Deakin University, Melbourne

Solo Exhibitions
1993-94 Solo Exhibition, Broome Arts and Craft Society Broome, WA.

Group Exhibitions
2009 M16 Drawing Prize, (Finalist), M16 Gallery, Canberra
1996 Just Art Exhibition, Broome Court House and Gardens, Broome
1995 Made in the Kimberley Exhibition, Moorse Building, Fremantle

Screenings/Performances
1994 Assistant Director, “The Kimberley Mob”, Documentary (16mm)
1993 Production Assistant, “Bran Nue Dae” and “Lord of the Bush”, Documentaries

Professional Experience
2002-03 Board Secretariat, Uluru Kata Tjuta National Park, Mutitjulu
2000-01 Executive Manager, Cultural and Heritage Department, Ayers Rock Resort, Yalara.
1999-00 Executive Director, National Indigenous Arts Advocacy Association, Sydney.
1996-99 CEO, Circuit North, the performance art touring unit for the Northern Territory, Darwin
1998 President, Darwin Visual Arts Association, Darwin
1997-98 Management and funding assistance, Australasian Print Project (Meeting of Waters), Northern Territory University, Darwin
1996 Curator, Just Art Exhibition, Broome Court House and Gardens, Broome.
1995 Curator, Made in the Kimberley Exhibition, Moorse Building, Fremantle.
1995 Manager, Cultural exchange promotion, Malaysia and Singapore
Transition (detail), 2009
acrylic paint and ceramics,
dimensions various
Jan Hogan

The tentative meandering of a pencil line following the pathways of a multitude of root tendrils reveals a new world to me. As the line breaks up the surface of the paper changing it forever, so too the root pushes its way through the hard clay dirt of Gundaroo Common breaking up the ground transforming the particles and making them fecund. Drawing is my means of investigation and the materiality of earth, plant, paper, graphite, ink, wood and charcoal intermingle and produced new meanings. As these are introduced into the place of the gallery, even more possibilities open up. Layers of difference occupy the same space and are inclusive of different views and ways of being in the world.

Born, 1963, Sydney

2006–09  PhD (Printmedia and Drawing), School of Art, ANU, Canberra
1992–95  MAVA, School of Art, ANU, Canberra
1987–89  Bachelor of Arts (Visual), College of Fine Arts, University of NSW

Solo Exhibitions
2009  Becoming, School of Art Gallery, ANU, Canberra
2007  Dancing with Shadows, Foyer Gallery, Canberra School of Art

Group Exhibitions
2008  Photo Not Photo, Vivid National Photography Festival, Canberra
2007  Caring for Land, Australian National Botanic Gardens, Canberra

TROUBLE, Canberra School of Art Gallery

Collections
Artbank, New South Wales Art Gallery, James Hardie Collection of Australian Fine Art, State Library of Queensland, Northern Territory University Art Collection, College of Fine Art collection, University of NSW, The Printmaking collection, Canberra School of Art, ITA, ANU, TAFE College, Toowoomba

Publications
Hogan, J., "Drawing as Dialogue", Art Monthly Australia, June 2009 #220

Citations

Professional Experience
2007  Caring for Land, exhibition and forum, Australian National Botanic Gardens, Canberra
Becoming, 2009
woodblock matrix on floor, Japanese woodblock with Sumi ink & builders pigment on Kozo
448 x 732 cm
The sculptures for *Cosmic Recharge* are hyperbolic prototypes that reflect ideas about being, contemplation and the possibilities and pitfalls of cross-cultural belonging. Their forms are to be inhabited by a body ambivalent between devotion and doubt. These are hybrid pedestal-icons that take their cues from Baroque Austria, medieval India and science fiction. This project is couched in the larger experience of otherness and acculturation through my migration from Germany to Australia, and also my family’s affinities to the religious cultures of India. The practice-led research has led me through conversations with my peers in India as well as to critical encounters with my own - contradictory - affinities. My works aspire to make room for the orientalist, the accolyte and the skeptic within me and to consolidate my current position as a new Australian citizen, that is: to be Western and peripheral at the same time, located in the apparently post-colonial Asia-Pacific.

Born, 1974 Germany

2005-09 PhD (Sculpture) School of Art, ANU, Canberra
2005-06 Hindi Language, College of Asia & Pacific, ANU, Canberra
2000-03 Masters of Fine Art by Research RMIT University, Melbourne
1993-96 Bachelor (Fine Arts) First Class Honours, School Of Art, ANU, Canberra

**Solo Exhibitions**
2009 Cosmic Recharge, (PhD Examination) Multi-faith Chapel, ANU, Canberra
2009 Protectoronauts as part of Clockenflap Festival, Cat Street Galleries, Hong Kong

**Select Group Exhibitions**
2009 Signal 8, The Cat Street Gallery, Hong Kong
2008 Sculpture on the Edge, Bermagui; Summer Season, Iain Dawson Gallery, Sydney, 2008

**Publications**

**Reviews**
2008 Pacey, Laurelle, “Sculptures on Coast go to Extremes”, Sunday Canberra Times, 9th March
Plug-In Station for Cosmic Recharge, 2009
sculptural installation and performance, mixed media
Multifaith Chapel, Burgman College,
The Australian National University, Canberra.
Itsuka Ito

I am aiming to create beautiful works that allow the viewer to forget their daily stresses, and simply to experience beauty. I believe that the experience helps us to flee from a vicious circle of negative feelings.

Born, 1985, Japan

2009  Graduate Diploma of Art (Visual), School of Art, ANU, Canberra
2006  Under Graduate course of Toyama city Institute of Glass Art, Japan
2004  Joshibi high school of art and design

Group Exhibitions

2006  Graduating exhibition: Toyama city Institute of Glass Art, Toyama Simin Plaza, Toyama, Japan
2005  Connect, Group exhibition, Mile Stone Gallery, Toyama, Japan
2005  Student exhibition; Glass Art Society, Adelaide, Australia
Unrealistic reality, 2009

glass
dimensions various
My interests as a painter lie in the relationship between painting and photography. I am exploring, through the process of painting, how photography, media and images in general, can shape the way we see, and remember, not only the world around us but also ourselves.

By creating a series of paintings from photographs I have attempted to bestow upon the every-day snapshot, the gravity and importance paint and canvas seem to provide. I want to impart a sense of slowness, to disregard the ‘ready made’, instantaneous act of image making, and instead invite the viewer to linger, and consider the true meaning of the image, it’s subtle shifts in colour, fine details and information which make up the texture of its surface, the question and wonder the narrative of the painting inspires.

Diana Johnston

Born 1983 Tasmania

2009 Candidate for Graduate Diploma of Art (Visual), School of Art, ANU, Canberra
2002-04 Bachelor of Design (Communication Design) with Honours Royal Melbourne Institute of Technology University

Professional Experience
2005-09 Celsius Design, Collingwood, Victoria. Graphic Designer
Brown Painting, 2009
oil on plywood
60 x 60 cm²
Although technology changes quickly, people tend to change more slowly as familiarity yields meanings that shape identity (after all we are nothing without our memories). So while we continue to discover ways of creating new light in the twenty-first century, we remain reticent to release our grip on the past. As the incandescent light bulb fades out of use, the significance of this cultural artefact prevails beyond its apparent functional inefficiency, and although it may soon be considered an outdated technology, the light bulb's iconic status continues to resonate on a manifestly symbolic level capturing the multi-faceted meanings of illumination.

Cinnamon Lee

Born, 1977, Sydney Australia

2010  Candidate for Master of Philosophy, School of Art, ANU, Canberra
2001  Bachelor of Visual Arts with Honours, School of Art, ANU, Canberra

Solo Exhibitions
2007  ‘Generation+’ (double solo), Metalab Gallery, Sydney Australia

Recent Group Exhibitions
2009  ‘Dark Space Light Work’, M16 Artspace, Kingston, ACT Australia
      ‘Light Cycle 2009’ (State of Design Festival), Guildford Lane Gallery, VIC, Australia
      ‘Artwork’ - ANU School of Art Staff Exhibition, School of Art Gallery, ANU, ACT Australia
      ‘Contemporary Australian Silver & Metalwork Exhibition 2009’
      Buda Historic Home & Garden, Castlemaine, VIC Australia

Collections
The National Gallery of Australia Decorative Arts Collection
The National Gallery of Australia Wolfensohn Suitcase Collection

Publications
2008  ‘ReSkin – Reconsidering the Body as a Site for Technology’
2008  Jewellers and Metalsmith's Group of Australia Conference paper
2007  ‘ReSkinning the Body’, with Alexandra Gillespie
      Craft Australia Website http://bit.ly/4wwANc

Professional Experience
2003-09  Lecturer - Gold and Silversmithing Workshop, ANU School of Art

Awards
2009  E.g.etal Design and Development Award
2001  The Australian National University Medal
Phototaxis, 2009
stainless steel, anodised aluminium, acetal, HBLED, arduino micro-controller,
5V DC power supply
140 x 65 x 65mm (without cord)
Image: courtesy of the artist
Jill Loupekine

The era of Gondwana was a catalyst for the search for my personal interpretation of the sublime in the landscape. To achieve this it was necessary for me to explore the role of the mark, materials, structure, shape and morphology of the landscape.

Born 1943, Melbourne, Victoria

2008-09 Candidate for Master of Arts (Visual Arts), School of Art, ANU, Canberra.
2000-03 Bachelor of Arts Degree (Visual) with Honours, ANU, Canberra

**Solo Exhibitions**
1997 Sotokoto Club Hotel Gallery, Toyota City, Japan

**Group Exhibitions**
2008 Silkcut Exhibition, Caulfield Town Hall Gallery, Melbourne
2006 Walking on Water. Weerewa Festival. Megalo, Canberra
2004 Wet Nose Auction Exhibition. Seeing Eye Dogs Organisation, Melbourne
2004 Silkcut Exhibition, Caulfield Town Hall Gallery, Melbourne

**Collections**
World Bank, Nairobi, Kenya.
Kanagawa Prefectural Gallery, Japan.
Space Gallery, Seoul, Korea.
Printmedia and Drawing Department, Canberra School of Art.

**Professional Experience**
2004 Assistant for contract editioning at Lewis Editions, Canberra.
1983-89 Part-time lecturer of painting and free hand drawing, Department of Architecture, University of Nairobi, Kenya.
1973-83 Self-employed. Private classes in painting and printmaking at own workshop, Nairobi, Kenya
Untitled, 2009
embossed paper and powdered graphite on BFK Rives paper
75.6 x 106.5 cm
The paintings of this series - *Painting light, touching space: the luminous field* - evolved from my objective to develop a visual language for conveying a contemplative sense of connection, love or poetics in response to dehumanising alienation and violence. Experiences of natural phenomena and connectedness inspired the work. Using geometric compositions, I explored the effects of colour interactions and the materiality of the surface to create luminosity and a range of dynamic qualities.

**Suzanne Moss**

**Collections**
The Australian War Memorial, The Embassy of Spain, Canberra, Canberra Grammar School, Private Collections Sydney and Canberra

**Reviews**
2005 Helen Musa, ‘Moorish for Moss’ Review of Space for Peace, Canberra Times, Times 2, Dec 5, p.9
2006 Sharon Peoples, ‘Painter, textile artist work together as if one’, Review of Degrees of resonance and separation, Canberra Times, Times 2, Sept 15, p.4

**Professional Experience**
2009 Lecturer, part-time, Painting Workshop ANU School of Art
2008 Tutor, part-time, Art Theory Workshop, ANU School of Art
2006-07 Assistant drawing teacher, Painting Workshop ANU School of Art

**Awards**
2006-10 Australian National University PhD Scholarship
2009 Pinnacle Graduate Teacher Training Program Scholarship, ANU
2009 Instituto Italiano di Cultura Premio Italia Award, 1st
2004 ANU University Medal in the Honours School of Visual Art
Nicole Muniz

The aim of my work is to investigate tensions and anxieties linked to the perception of the body and the self, that arise between the actual body and the prescribed ideal of what the body should be. This prescribed ideal comes both from within the self and society, and is reinforced by media stereotypes. Ideas of self identity, body modification, aesthetic surgery and the deep feelings of angst that are generated by these issues are central to the work. My work has become about this change or the assimilation of the female body to fit into femininity and beauty's narrow range.

Born 1984, Washington D.C., United States

2008-09  Candidate for Master of Arts (Visual Arts), School of Art, ANU, Canberra.
2002-06  Bachelor of Fine Arts, Rhode Island School of Design

Group Exhibitions

2006  Senior Show, Loom Gallery, 64 Eagle St, Providence RI.
      Glass and Painting Senior Show, Woods Gerry Gallery, Providence RI.
      Translucent (Glass: Junior Show), 191 Westminster St, Providence RI.
2002  Art Major Exhibition, Friends School of Baltimore, MD.
      Art Major Exhibition, Friends School of Baltimore, MD.
Fragment, 2009
pâte de verre, copper
26 x 28 cm
Arion Siu Man Lam

East West Joined: Inspired by the unique material: Kangaroo hide and Chinese Brocade (YUNJIN). Design an innovative collection of Fashion Handbags and accessories influenced by Australian and Chinese cultural background. I am taking the elements from cultures to create a unique form of fashion handbags and accessories to represent my cross-cultural motivation.

Born 1978, Hong Kong

2010  Candidate for Master of Design Art, School of Art, ANU, Canberra
2003  Bachelor of Design (Fashion), Canberra Institute of Technology

Group Exhibition
2003  Graduation Fashion Parade, National Museum of Australia, Canberra, Australia

Professional Experience
2005-07  Visual Arts Teacher and Costume designer Kids’ Gallery (HK) Company, Hong Kong China
East West Joined, 2009
Kangaroo hide and Chinese Brocade
Kenichi Sato

Plywood becomes a playground for material reasoning; it provides a medium with which to develop ideas. Layering, separating, laminating, slicing and cutting, materials start to react and begin to behave in particular ways with inherited limitations. Here, hard plywood transforms to a soft material with new properties.

2009 Candidate for Master of Design Arts, School of Art, Australian National University, Canberra
2004 Master of Architecture, Rhode Island School of Design, USA
2000 Bachelor of Science, Architecture, University of Wisconsin-Milwaukee, USA
1999 Fukuoka University, Bachelor of Engineering, Architecture, JAPAN

Group Exhibitions
2002 LOOP, Friedrich St. Florian Studio, Providence, USA

Publications
2003 NoosaNews, House of the Future, pp 12-13, Kenichi’s House, the exhibition proposal
2003 WORK IN PROGRESS, issue7, pp 12-15, Steck House, the project proposal
2002 ART NEWS, no.7, p175, Wall (I Want to Become Architecture), the project assistant for Allan Wexler

Professional Experience
2009 Guest Lecturer, Workshop in collaboration with Craig Bremner, Australia/New Zealand Student Architecture Congress, University of Canberra
2008 Rafael Vinoly Architects, Chicago, IL, USA, the project team of University of Chicago Medical Center
2007 Skidmore Owing & Merrill LLP, Chicago, IL, USA, the project team of Millharbour in collaboration with Foster + Partners in London, UK

Awards/Grants
2009 Neil Hobbs and Karina Harris Grant
2009 Europe Centre Graduate Materials Award
2009 ANU School of Art Graduate Materials Award

Furniture
Sitzmachine, 2009
plywood
79 x 60 x 63 cm