



NEOLOGY

**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**



THE AUSTRALIAN NATIONAL UNIVERSITY

## **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

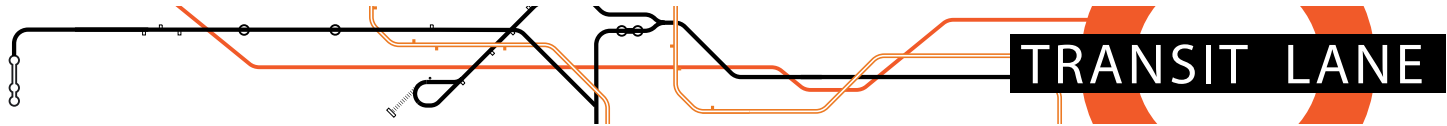
The School of Art offers a range of Coursework and Research degrees at postgraduate level.

**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.

For further information please see: <http://studyat.anu.edu.au/> and <http://soa.anu.edu.au>

The ANU CRICOS number: # 00120C



**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/>

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



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.

Born, 1957 Portsmouth, England.

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

Painting

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”.

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**

2007 Trevethick, J., & Dickson, N. ‘Rewriting the Exotic’: In discussion with Artist Nicola Dickson. Graduate Journal of Asia and Pacific Studies, 5(1), 6-14.

## **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

*Nouvelle femme* [detail], 2009  
acrylic and oil on board,  
200 x 120 cm



# Craig Edwards

Ceramics

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, 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

## Printmedia and Drawing

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**

2007 Treasures from the Heritage Collections 2006/2007, catalogue, State Library of Queensland, pp. 13-14

### **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



# Hanna Hoyne

## Sculpture

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 acolyte 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 Protectornauts as part of Clockenflap Festival, Cat Street Galleries, Hong Kong

2008 Hanna Hoyne, Iain Dawson Gallery, Sydney, 2008

### **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**

2008 "Masquerades on Behalf of the People – Recovering Lives in the Work of Tushar Joag", In *Recovering Lives*, (Exhibition catalogue) curators Caroline Turner and David Williams, School Of Art and Drill Hall Galleries, Australian National University

### **Reviews**

2009 "Clockenflap – What You Shouldn't Miss", Brouhaha, Hong Kong, 29th October, <http://bit.ly/5DSI1m>

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

Glass

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.

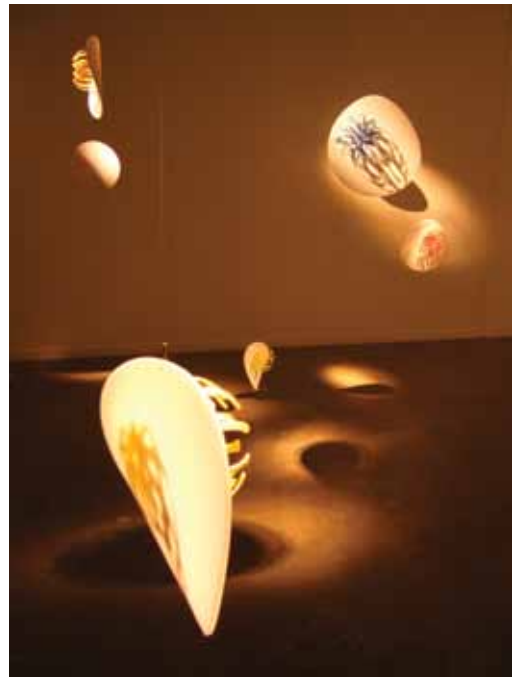
Born, 1985, Japan

- 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.

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 cm°



# Cinnamon Lee

## Gold and Silversmithing

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.

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

## Printmedia and Drawing

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**

Library of Congress, Washington D.C., U.S.A.

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 editing 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



# Suzanne Moss

Painting

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.

Born 1963, Sydney

2006-10 Candidate for Doctor of Philosophy, School of Art, ANU, Canberra

2003 BA(Visual) Honours, ANU, Canberra

## Solo Exhibitions

2009 Suzanne Moss. Review. Foyer Gallery, ANU School of Art.

2005 Space for Peace. Australian National Capital Artists' (ANCA) Gallery, Canberra.

2004 Bittersweet Mini-series. ANCA Gallery, Canberra.

## Group Exhibitions

2009 Radar. Graham Eadie, Suzanne Moss, Gary Smith, Frank Thirion, Elefteria Vlavianos. M16 Gallery, Canberra

2006 Degrees of resonance and separation. Suzanne Moss and Martine Peters, ANCA Gallery, Canberra

2006 Picture this: painting alumni 2000-6. ANU School of Art Gallery, April 6-29

## 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

#16 (*n+1 measures of tenderness*), 2008  
pencil and acrylic on canvas  
150 x 150 cm  
Photography: Rob Little



# Nicole Muniz

Glass

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

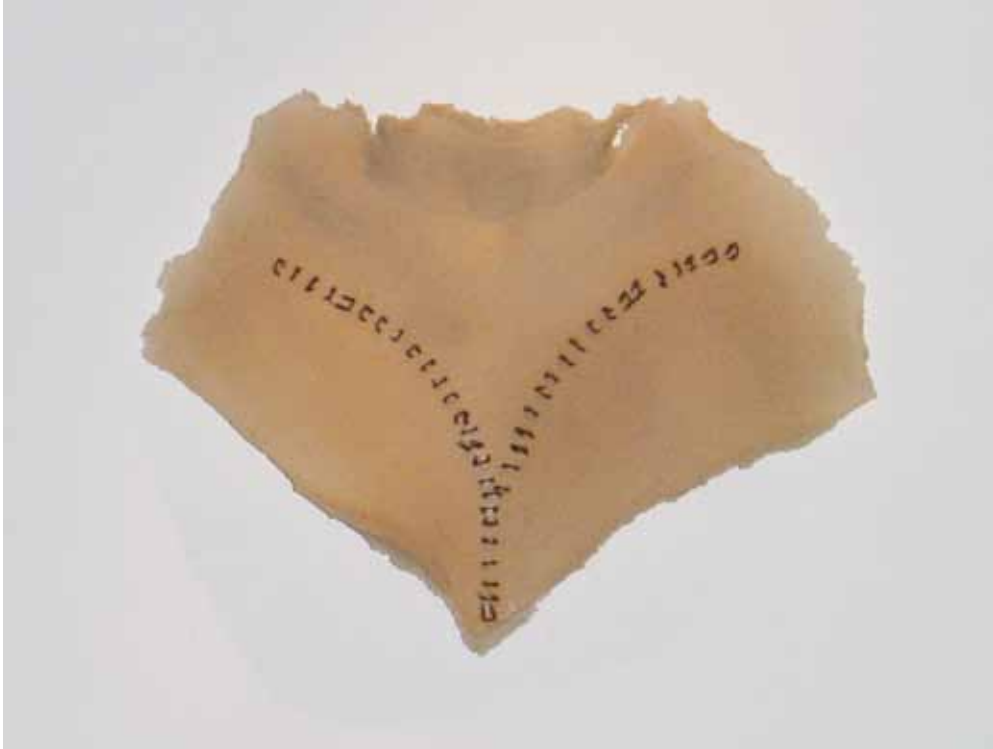
2008-09 Candidate for Master of Arts (Visual Arts), School of Art, ANU, Canberra.

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

Textiles

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**

2007 Costume designer/director for Kids' Gallery (HK) Company, Salvatore Ferragamo Book Launch, Hong Kong Fringe Club.

2005-07 Visual Arts Teacher and Costume designer Kids' Gallery ( HK) Company, Hong Kong China

*East West Joined, 2009*  
Kangaroo hide and Chinese Brocade



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

*Sitzmaschine*, 2009  
plywood  
79 x 60 x 63 cm





Australian National University College of Arts and Social Sciences School of Art, 2010

<http://www.soa.anu.edu.au/>

<http://www.anu.edu.au/graduate>

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