

NERINA LASCELLES

“ARTISTIC PROFILE”

After completing a degree in Visual Arts, Nerina then finished a Graduate Diploma in Painting. Since Graduating from Ballarat University College in 1993, she has been involved in multiple group and solo exhibitions throughout Nillumbik, Melbourne and Regional Victoria. Nerina has also completed two diplomas in Art Therapy and conducts sessions with a variety of minority groups.

PHILOSOPHY:

“To send light into the darkness of men’s hearts, such is the role of the artist.” SCHUMMAN

Nerina has always felt that the role of the artist is to depict the sacred. To make the invisible visible. To uplift and inspire his or her audience through invoking a sense of awe and wonder. Nerina is interested in creating ‘pure’ art - that which fulfils its highest function of inspiring reverence in the beholder. Pure art is an expression beyond the language of words, beyond the intellect, beyond the ego and beyond form. It is a window into the great conscious presence that resides both within and without.

ARTISTIC INSPIRATION:

1995 - 2000 - Much of the inspiration for her previous works has derived from worldwide travel and an interest in the spirituality and wisdom of a number of indigenous cultures. Influence for early exhibition include studies of the art and myth of the Australian Aborigines, African and South American cultures and other peoples who are in close connection with the earth. Nerina feels that such cultures were able to access certain understandings and wisdom, which our society today could also benefit from. Paintings from this period contained symbolism, sacred geometry and the palette of colour from such cultures; with the interest in imparting a sense of the harmony, balance and co-operation that runs through everything.

2000 - 2005 - After travelling through Sri Lanka, India, Nepal and Tibet, Nerina’s work was greatly inspired by the art and culture of Buddhism and Hinduism. A series of exhibitions contained paintings of mandalas and meditative “thangkas”. Paintings from this period perhaps contained images of sacred deities and written Sanskrit or Tibetan mantras.

One such exhibition of note was “Sadhana” in 2001-which contained over 20 Buddhist inspired paintings. A Tibetan Buddhist Monk, Venerable Kunchok Rinzin created a 2 metre high butter sculpture which stood in the centre of the gallery space. Two Tibetan monks opened the exhibition with a Tibetan blessing and meditation, offering the public an amazing cultural experience.

Travel to Indonesia has also inspired Nerina’s paintings. The beauty and diversity of Asian and Indonesian textiles and fabric paintings have also greatly inspired her work. In some cases paintings contained prints from traditional wood blocks of even a collage of fabrics she had collected from the countries themselves.

Since 2002, she has travelled to Bali 3 or 4 times a year and has as a result established a deep connection with the Balinese culture, mythology and people. In 2003 Nerina invited a Balinese artist, I Gusti Mirdiana, to Australia with the intention of each exhibiting 10 paintings of a traditional Balinese myth. The 20 finished works, 10 interpretations from Bali and 10 from the west formed another exhibition of great cultural interest to the community. Anthropologist and author Dr. Michele Stephen translated the stories though writing but also held free public lectures where the myths and artistic interpretations were explained.

CURRENT INSPIRATION:

2005-2009

More recently, Nerina has been influenced particularly by early Japanese art and Shinto and Buddhist teachings in Japan. Paintings during this time depicted revered creatures such as the crane, the koi and the peacock, plants such as the Cherry blossom as well as a number of Shinto deities.

The most recent exhibition, the Nature of Things was influenced by the art and Zen poetry of Japan. Each of the 14 works was initiated from the reading and contemplation of a Haiku - an evocative Japanese verse, which embodies a direct intuitive penetration into nature, and life, which offers insight, joy and truth to readers. A simple verse encapsulates a multi-sensory experience of one's environment. Haiku poetry uses language to allude to experience. In the case of Zen Haiku, language becomes a painting, a drawing, a story, a song. Form and formless melt together, so that the poem is experienced, the reader may enter a timeless moment- a space of stillness or meditation. When contemplating the haiku, a deeper presence of life and nature maybe felt beneath the human mental and physical constructs of form.

For each poem chosen, Nerina endeavoured to extract the essence and bring the inherent imagery to life through a visual interpretation. Through the combination of both Haiku and painting, traditionally termed 'Haiga' the aim is to invite the viewer to perhaps experience a similar 'timeless moment' or to experience a 'deeper presence of life'

“ ARTIST STATEMENT ”

In the past, inspiration for my work has derived from different cultures of the earth which may offer our own culture a glimpse of a different and perhaps more honourable and balanced way of being. Past exhibitions have been inspired by the culture and spirituality of countries including Indonesia, Tibet, India and Nepal.

This most recent body of work is again influenced by Asia - in particular the art and concepts of the Japanese Zen tradition.

A recent trip to Japan enabled me to absorb the beauty in design, colour and texture of antique Japanese paintings and screens in the Temples and Shrines.

Travel to Japan also allowed me to collect an assortment of beautiful kimonos and origami papers for use in these new collage paintings. Other materials used include gold & silver leaf, acrylic, bitchumen and encaustic wax.

This exhibition of new works depicts a variety of landscapes in which the elements of both form or matter and space, void, or stillness coexist.

The landscapes in this exhibition are not completely identified with physical form, but not entirely of spirit either. They represent a middle ground between form and the formless. Figures and objects in the paintings are easily defined by the mind but perhaps not as easily comprehended, yet equally as important are the areas of space, which suggest a magical, mythical dimension beyond form. Some paintings suggest the spaciousness of the night sky while others describe distant, dreamlike landscapes which also represent the illusive nature of the invisible... the realm beyond space, time and form where true divinity dwells. Where all is one.

It is Nerina's intention is to offer the viewer an invitation into the realm of beauty beyond form. The paintings are material objects that depict an image which arose from the invisible and which, at its highest function, will offer the viewer a doorway to their own invisible realm within.

Nerina's combines a blend of Buddhist images and traditional Japanese painting techniques with her own unique style - with the intention of imparting a sense of the 'sacred' to her audience. The occasional inclusion of a Buddha or boddhisatva represents aspects of our true nature who's presence may act as a trigger or 'signpost' into a deeper place of stillness.

NERINA LASCELLES

“CURRICULEM VITAE”

- 2008: Untitled Solo Exhibition at Wabi Sabi Garden, St. Kilda
- 2008: “Recent Paintings”, Solo Exhibition, Tony Smibert Gallery, Evelyn County Estate, Kangaroo Ground.
- 2008: Untitled Group Exhibition at Kazari Collector, Prahran.
- 2007: “Kensho”, Solo exhibition, Tony Smibert Gallery, Evelyn County Estate, Kangaroo Ground.
- 2006: “The Nature of Things”, Group exhibition, Fitzroy Gallery.
- 2005: “Nine X Five”, Group Exhibition, Art Streams Gallery, Warrandyte.
- 2005: “Shrine”, Group Exhibition, Fitzroy Gallery.
- 2004: Exhibition of Paintings, Café Au Go Go, St. Kilda.
- 2004: “Movement Within the People” Group exhibition, Eltham Library Community Gallery
- 2003: “Visualising Pure Realms” Duo exhibition with Balinese artist. Eltham Library Community Gallery.
- 2002: “Meditative Paintings by Nerina Lascelles and Emma Samin” - Duo exhibition, Lovegrove’s Winery, Cottlesbridge.
- 2001: “Mama Serpentine: A cry in the Wilderness” Aboriginal and non-Aboriginal group exhibition, Dudley House, Bendigo.
- 2001: “Sadhana - Walking the Path of the Buddha” Solo exhibition, Eltham Library Community Gallery
- 2001: “Exhibition of 4 Local Women Artists” Group exhibition, Eltham Terrace, Eltham.
- 2000: “Meditative Thoughts” Group exhibition, Eltham Library Community Gallery.
- 1999: “Three” Group exhibition, Eltham Library Community Gallery.
- 1998: “Review” Duo exhibition, Eltham Library Community Gallery.
- 1998: “Journey and Myth” Group exhibition, Maker’s on Mair, Ballarat.
- 1997: “Honouring Tibet” Solo exhibition, Dilemma’s Café, North Melbourne.
- 1996: “Emergence” Group exhibition, Warrandyte Community Centre.
- 1995: “Indigenous Influence” Solo exhibition, Labrys Gallery Space, Collingwood.
- 1994: “Recent Works” Solo exhibition, Labrys, Fitzroy.
- 1993: “Post Graduate Exhibition” Group exhibition, Ballarat Fine Art Gallery.