

ALYCIA PALERMO

Give and Take

Resin

Dimensions Variable

Colour, repetition and process have been major influences in my practice and manifest in the installation *Give and Take*. Hundreds of hours have gone into mixing individual colours and casting resin into silicone moulds to produce 200 resin corks. Each cork is one-of-a-kind, and differs in colour and shape.

The artwork invites viewer interaction and poses the question; how much value do people place on my artwork? *Give and Take* allows viewers to possess a unique, handcrafted piece of art, but they must replace the empty space with an offering. The most intriguing thought is how my art will be used. Will they be displayed on a bookshelf, or left at the bottom of a handbag? I believe the random offerings left behind will tell me something about the people who take my corks and the importance they will have to their new owners.



MAGGIE HANG

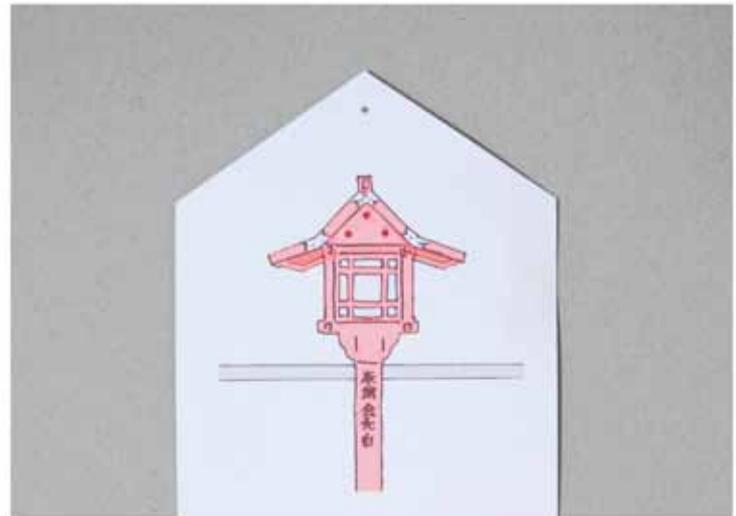
Atsumeru

Stationery & Paper Goods

Atsumeru: (*Japanese verb*)

To collect, to gather, to assemble.

Atsumeru is a boutique stationery brand designed to make the daily tasks of gathering information, collecting ideas and correspondence more orderly, efficient and inspiring. Influenced by Japanese minimalism, packaging and visual merchandising, *Atsumeru* consists of products such as calendars, notebooks, letter sets, postcards, recipe cards and greeting cards.



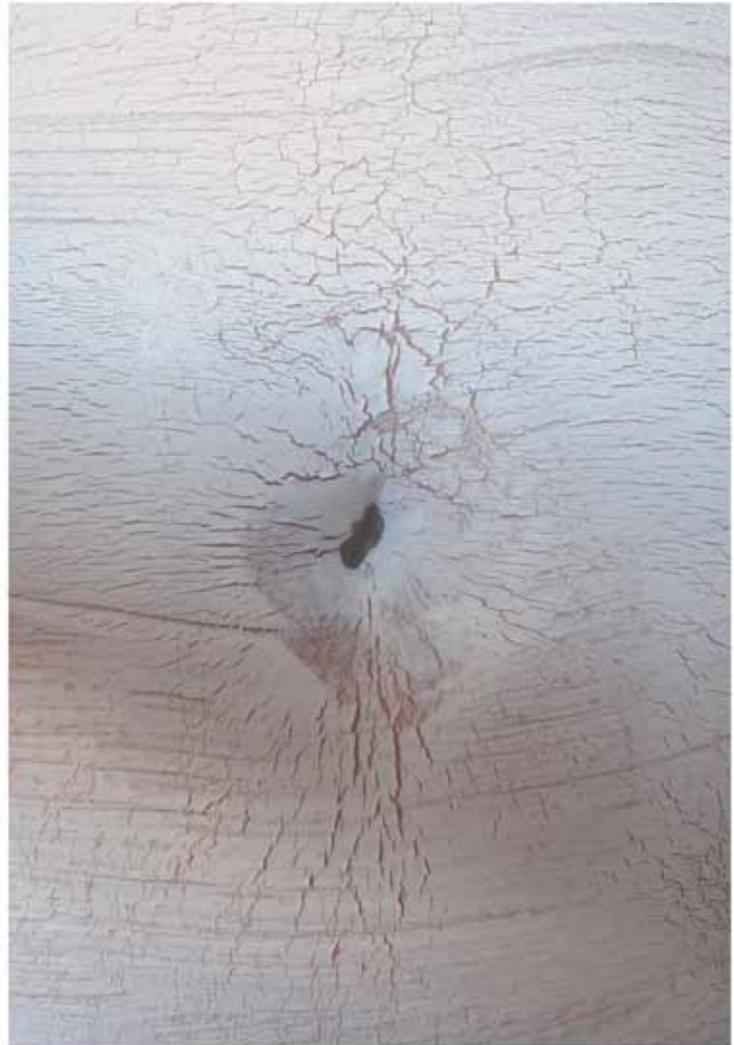
MARI KONTOS

Visual Intolerance

Performance documented on video

Duration: 5 mins

Modern diet is the root cause of multiple health and dietary issues. It has become so far removed from the diet of our ancestors that individuals such as myself are now fighting to process even natural food components such as fructose sugars found in fruits and honey. My practice investigates ways to depict the impacts of food intolerances upon the human body. I have produced stamina performances that illustrate the physical side effects on my body when I consume foods that my body is unable to digest.



TRAM LE

Vacancy

Works on paper

Approx. 1 x 2m

With an increasing global population and the need for more space, we are sacrificing our biodiversity. My work is concerned with animal and environmental conservation. My aim was to make art using things I have already collected, things I am given and things I find.

Recycling magazines, newspapers and paper-based publications, I collect images of animals and cut them out leaving negative space. The remaining silhouette alludes to the extinction of animals. This work investigates animal exploitation and emphasises the need for protection and conservation of animals and their habitats, before they disappear.

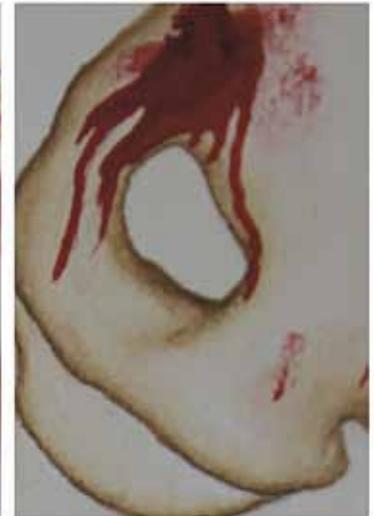


JED BAMBOROUGH

Murdermile

Watercolour on Cotton Paper

57 x 36cm



These drawings question if humans are socially conditioned to exploit other animals. I recreate grotesque imagery of animal abuse and exploitation using a child-like aesthetic. This drawing style is a perverse strategy to make the shocking material more accessible to younger generations and aims to raise awareness of these injustices.

KARINA RUIZ

200 YouTube Selfies

Video stills
21 inch LCD

I am influenced by social media art and I source and appropriate web-based material to illustrate the impact of social media on our personal lives. Is it possible to maintain a private life in a society that embraces over sharing and the desire to be acknowledged in the cyber world?

200 YouTube Selfies is a collection of stills from vlogs (video blog) titled 'My life in 20 questions', where users sit in front of their computer camera and record themselves talking to the screen. The Q&A's are mundane yet these vlogs receive 'Likes' comments and ratings from peers. My work focuses on the most interesting aspect of these videos, the vloggers appearance, their domestic backdrop and amateur use of technology.



SAMANTHA SMITH

Wallflower

Canvas, gesso, octo jig lures
130 x 220cm

This installation was inspired by a bunch of roses that was given to me and the urge I had to preserve their beauty in a detailed, still life painting. For my final piece, I wanted to push the boundaries of the traditional flower paintings I was producing on canvas and challenge the medium and subject matter. I began by removing the flower paintings I did on canvas from their wooden frame and experimented with folding it into floral forms.

Origami lotuses were the preferred prototype because they could be reproduced in a variety of sizes and replicated en masse. The wallflower is typically overlooked as they blend into the background but my canvas blooms sprout lurid stamens that lure the viewer in for a closer inspection.



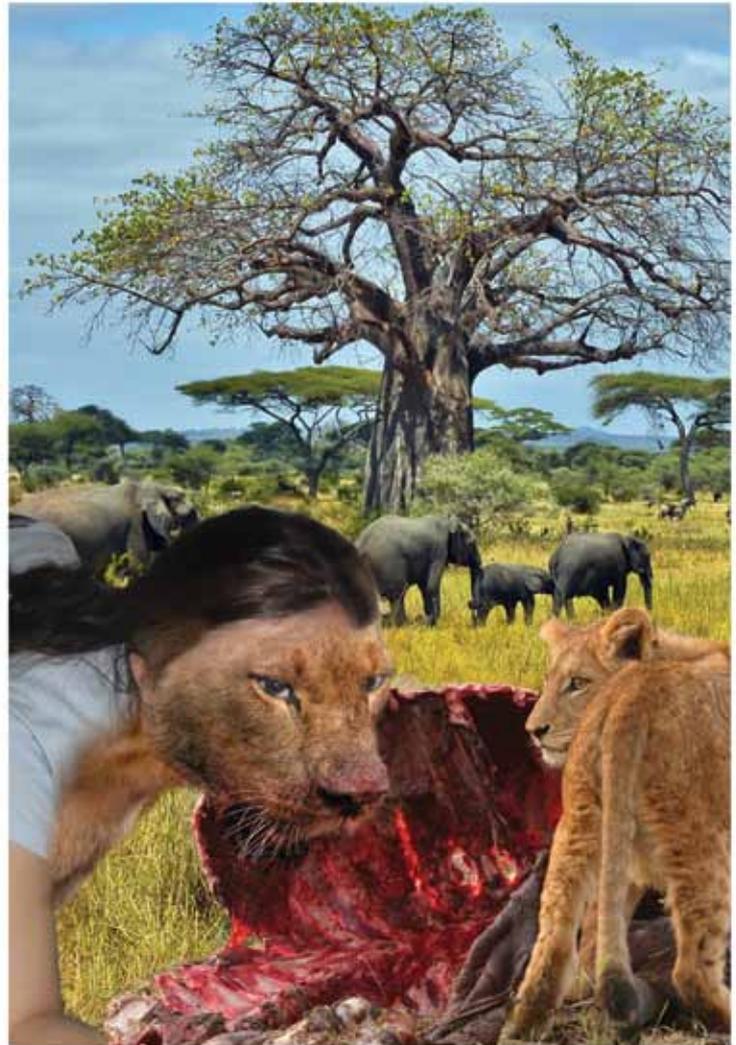
ASHLEE BENSON

Animalistic Tendencies

Digital manipulation, matte photo paper

29.7 x 21.1cm

Animalistic Tendencies is a series of digital manipulations inspired by social conventions and humanity. The work explores the separation between humans and animals. Is the only difference the construction of social conventions, social rights and wrongs? When these ideal constructions fail, will humanity succumb to instinctual urges?



ANGELA VAN DER WAERDEN

Flux

Plaster and vegetable margarine

Approx. 70 x 70 x 70 cm

This work explores the division between our physical selves and our mind. I question how our self image is influenced by our social environment. How can we be certain that we know the true us when we are in a state of constant change and transformation?

I have chosen vegetable margarine as a medium because of its fragility and ability to be transformed from a solid to a liquid by external factors, such as pressure and heat. Our perception of reality, like the margarine, is not always solid and I want my sculptural human forms, rendered as an impermanent outer shell, to challenge the viewer to consider how much emphasis we place on our external appearance.



JESSICA LACKNER

Untitled

Iron filings, magnets and battery operated turntable
Dimensions Variable

Repulsion and attraction, movement and stasis, these are properties that govern our daily existence. This work developed from a fascination and exploration of magnets and iron filings and the marks and patterns they produce. I have created a mechanical device that mobilises a magnet to animate filings on paper. The hypnotic display evokes meditative contemplation on the cyclical but ever changing nature of existence.



EMME ORBACH

Circle #6

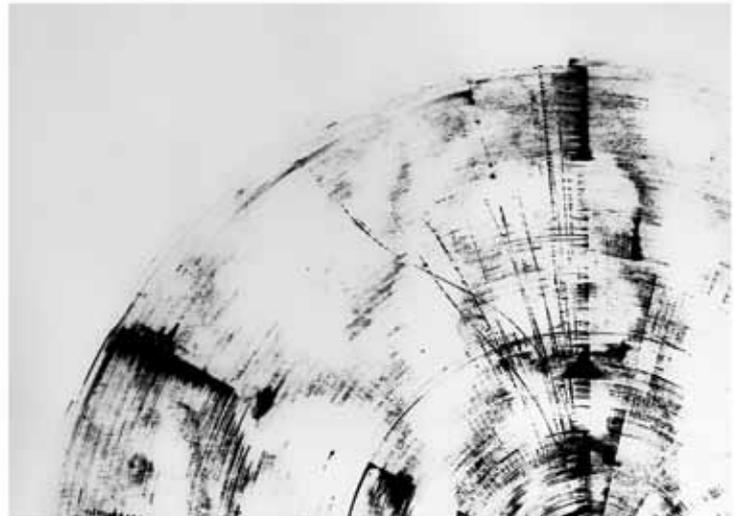
Ink, charcoal

Dimensions Variable

Is the feeling of frustration an essential part of the creative process? *Circle #6* suggests that an artist's process may be just as revealing as the finished work itself.

Orbach questions what it is to be an artist and the struggles that plague their process. *The Circle* series is a direct result of the many tensions that come with success. "Personally, I feel there is an immense pressure to not only be constantly creating, but to be delivering amazing work every single time" - Orbach. In reaction to her feeling of suppression, Orbach physically restricts herself when painting. In *Circle #6*, the artist aims to examine the confines of the physical human condition, painting as far as her arms can reach from one stationary position.

"I hope my work makes people see beyond art as a finished result, and more of a cathartic process. I hope it makes people question what it is to be an artist, and if an artist is worthy of stating what art really is" - Orbach.



RACHAEL DOUGLAS-ANDERSON

Texture & Stitch

Textiles and works on paper



Texture & Stitch is a design and textile work that focuses on the creation of a fabric brand developed from digitally-edited illustrations. The fabric brand is influenced by the landscape and aspects of the natural world which I juxtapose with geometric lines and manmade structures.

KATHLEEN F WILSON

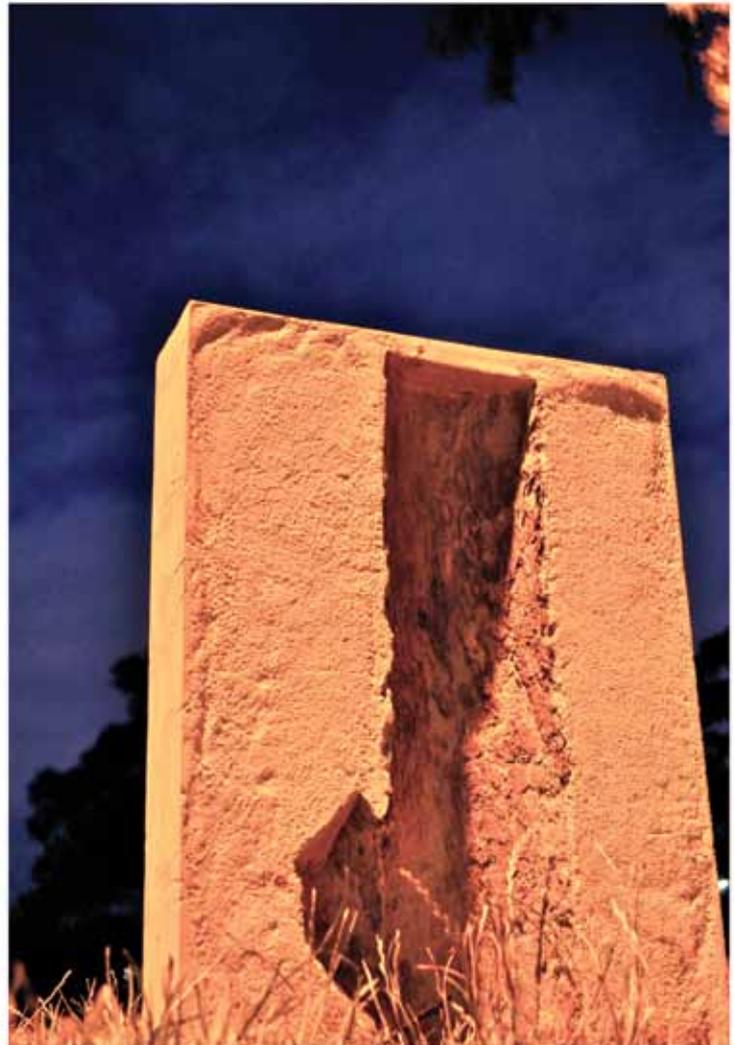
Hollow

Cement, wood, duratran, lightbox

1 x 1.4m

I gravitate toward natural materials and undertake artistic autopsies on tree stumps I recover from the bush. Examining the natural forms gives me a greater appreciation of the organic and formal qualities of the log.

I create a monument to the absent tree by casting a found log in cement. The concrete blocks possess a pristine cavity, a melancholy remnant of the tree. I return to the location where I retrieved the log and photograph the concrete monolith as a symbolic marker of the place where the tree once stood. This acts as a silent protest acknowledging the impact of continual logging on the environment.



SHAUN GORDON

$b+o+y+s^2$

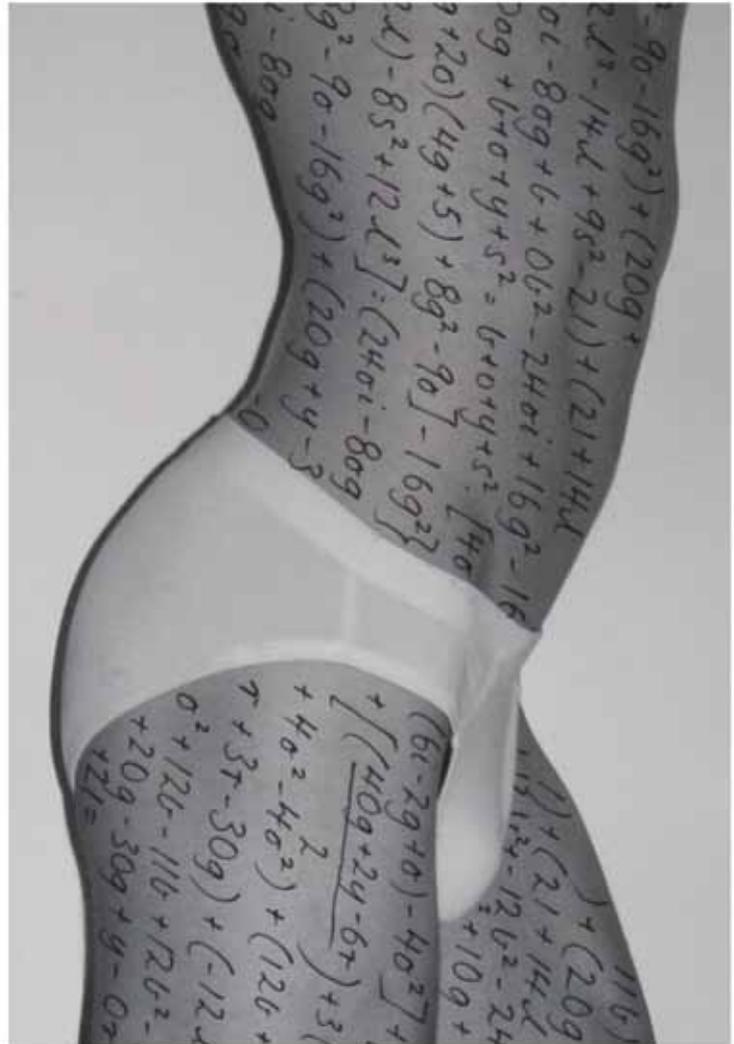
Digital photographs, ink, chalkboard paint, chalk
20 x 55cm

'You know nothing about sex, you don't even know what a 'queer' is. Trust me when I tell you - you are a 'queer,' you are a gay boy.' - Elton John (taken from Joseph Galliano's A Letter to My Sixteen-Year-Old Self, 2009)

Identifying as homosexual, I felt different and alone. I couldn't say the words 'I am gay' until I was 20 years old. My grade 4 report card stated that I took to math like a duck to water, but my ability to answer complex mathematical questions during my teenage years didn't help solve the question closest to me: boys or girls?

I devised the mathematical equation to illustrate the answer to my sexually identity $b+o+y+s^2$. This formula is transcribed methodically over my body to symbolise how mathematical formulas were forced on me during my education.

This vulnerable series of self portraits represents my appreciation of the male form. The underwear worn in the images are my partners, he also photographed this intimate series. His involvement was important to me as it expresses the freedom I feel since 'coming out'.



ELEANOR WHITE

Textile Design/Silk screen illustration

Computer generated imagery exposed onto photo sensitive emulsion/hand cut stencils.



My work draws reference from nature. I incorporate organic lines and textures and juxtapose these with clashing, geometric patterns and a bold colour palette. Each piece is a one off and represents an exploration of materials. The fabric, the chosen ink, and random process of generating the design on the selected screen, produces an unexpected outcome that evokes the awe and wonder of seeing a landscape or botanical specimen for the first time.

AMANDA WASILEWSKI

All that sparkles turns to black

Flowers, balsa wood and black food colouring .

Approx 40 x 30cm

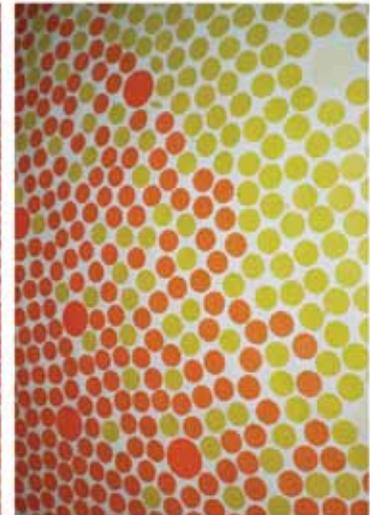


Black is a colour of power because put anything in darkness and it can erase evidence, memories and existence. If life has taught me one thing, it would be, all that sparkles turns to black.

NADIA DI SALVATORE

Order of Chaos

Collage
250 x 70cm



Throughout my work I have explored loss of control and ways of portraying ordered chaos. My approach adopts an obsessive compulsive nature; however the repetitive act of applying dots helps to ease my stress and anxieties. The monotonous process of sorting, colour coordinating and individually applying the dots tests the limits of my patience and determination, and ultimately leads to a loss of control.

DEBBIE YARAK

Untitled

Watercolour, graphite, acrylic paint
86cm x 113cm

The series of nine, scrunched-paper illustrations represents my frustration with social conformity. The process of replicating the tonal folds of crumpled paper is exceedingly mind-numbing. My subject matter starts off as standard, white, printing paper. Then I scrunch each sheet and casually drop it on the desk. I spend roughly three weeks obsessively capturing the form as it slowly expands. I want the viewer to notice the unexpected beauty of something that would normally be completely overlooked. I want these drawings, to elevate the ordinary and bring to life unnoticeable and everyday objects, making the invisible visible.



HEATHER DYNON

Precious Absurdity

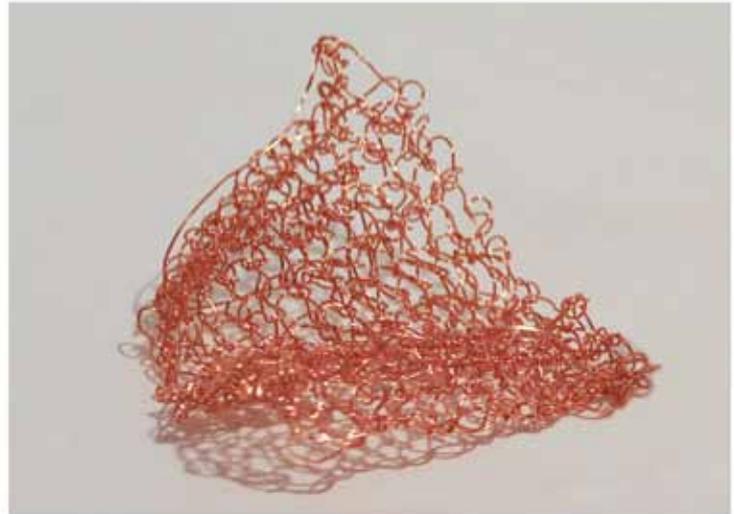
Metallic wire, jewellery case

Dimensions Variable

I have been brought up in a suburban, middle-class world. Monotonous nature strips, retail complexes, concrete glare, family and friends celebrating in grassy backyards, eating watermelon in the sun.

Do I want to continue this safe, suburban existence, working during the week only to shop on the weekend? This life seems absurd to me, self-indulgent and ignorant of the outside world. Shouldn't life be more worthwhile, more meaningful? This lifestyle is both precious and repugnant to me; I am both seduced and repelled by it.

I have meditated on this predicament while I create neat, pretty forms out of metallic wire. These aimless, pretty things evoke these musings on life, my precious absurdity.



VANESSA KEZERLE

Going Nowhere Fast

Mixed media, photography, confetti, watercolour
29.7 x 42cm

This series of photographic prints is a reflection on my past. I have selected a photo of myself that captures a time in my life when I was not moving forward. Time was forever passing me by, yet I was still in the same place. I position confetti over the sky, and manipulate the colours to resemble a sunrise and sunset to portray time passing.

