

# JAMEE BARKER

Bachelor of Creative Arts (Visual Arts and Design)

University of Wollongong, Wollongong

*Those who once were*, 2023  
cotton thread and ink on silk  
42 x 273 cm

Jamee Barker's work is influenced by cycles of life and death in the natural environment and the dramatic increase in habitat loss over the past two decades. She uses textiles, drawing and painting to explore themes of conservation, environmental destruction, extinction and their impact on humans and non-humans alike. *Those who once were* is composed of a series of seven textile pieces featuring fragmented lines of writing intended to be read as a single poem. The poem, written by Barker, has been roughly stitched in black thread and acts as a solemn warning for the future. It is narrated from the perspective of the last living organism on the planet after witnessing the permanent destruction of the natural world imposed by humans. The texts are illustrated with finely rendered ink drawings of dying animals and plants, with bright red stitching representing their wounds. The stitching conveys both the mending process and the urgent climate action needed to save the planet for future generations.

# STEVEN CHRISTOU

Bachelor of Creative Arts (Honours)

Deakin University, Melbourne

*At arm's length*, 2023  
single channel video with audio  
21:09 mins

*ALL KIND OF WAYS*, 2023  
audio  
3:57 mins

*Can't change*, 2023  
audio  
3:00 mins

*Perception intentions*, 2023  
audio  
4:44 mins

*Ok now*, 2023  
audio  
4:42 mins

*3,000 - DIAMONDS*, 2023  
audio  
4:02 mins

Music collaborator: Eli Te Moni

*At arm's length* is a video documentation of an experimental solo performance by Steven Christou. It investigates how the personas of musicians are constructed through songs and live performance conventions. Inspired by music, specifically the genres of hip-hop and pop, *At arm's length* is set in a black box theatre, reconfigured to look like a live music gig, with projection screens and smoke machines. The performance progressively becomes more erratic and unpredictable, as audience members - primed for a theatre experience - are confronted with Christou imitating hip-hop artists at a live concert. The multiple screen projections intermittently play pre-recorded interviews of Christou's fictional characters, creating moments of sincerity between the performer and the audience, which he subsequently challenges. Accompanying the video is a series of five songs, featured in the performance, that the artist has written and produced in different musical styles to compliment the personas he portrays in the film.

# ANDRÉ DE VANNY

Bachelor of Fine Art

National Art School, Sydney

*Nocturne, 2023*

synthetic polymer paint on canvas  
184 x 139 cm

*Blue Roan, 2023*

synthetic polymer paint on canvas  
184 x 135 cm

*Triage, 2023*

synthetic polymer paint on canvas  
250 x 189 cm

*Blue Roan, Triage and Nocturne* were made by André de Vanny using large sheets of unstretched canvas that have been painted, folded and left to dry outside in the natural elements. Working over many weeks, he built up thin layers of paint on the canvas, using colours drawn from the palettes of early Renaissance paintings. He then rinsed, stained, sanded and scuffed the canvas sheets to generate atmospheric marks and textures. By pushing the limits of the materials, de Vanny has tested their strength and durability to investigate the tenderness and pain found in trauma and healing. de Vanny's interest in these themes is informed by his experiences running art workshops with children in palliative care at the Sydney Children's Hospital. Using non-traditional painting processes, de Vanny manipulates the canvas to reflect on cycles of sickness and repair in the body.

# EDIE DUFFY

Bachelor of Fine Arts (Honours)

Monash University, Melbourne

*Smoke bell, 2023*  
oil on linen  
40 x 30 cm

*Chair view, 2023*  
oil on linen  
48 x 63 cm

*Tischlampe, 2023*  
oil on linen  
66 x 50 cm

*553-38 (Erdfarbene), 2023*  
oil on linen  
61 x 46 cm

Edie Duffy's suite of four still-life paintings depict images of second-hand objects that were listed on eBay in 2023, namely West German vases, an old chair and a smoke bell used to capture the smoke from an oil lamp. Duffy is fascinated by pre-owned objects and the way sellers photograph them in the most straightforward, objective way - similar to how a police photographer would approach documenting a crime scene. Duffy's paintings encapsulate small details of the photographs, right down to camera flash reflections, scuff marks on walls and traces of fingerprints in dusty surfaces. In the act of being photographed, the camera produces a flattening effect, creating poor-quality digital images that imitate the details of the scenes. By carefully rendering these images in oil paint, Duffy re-captures the intricate qualities of the objects lost in the process of photographic reproduction. In this way she shifts our perception of the original photograph from an image that we would casually scroll past to an artwork that holds our attention.

# SOPHIE DUMARESQ

Bachelor of Visual Art (Honours)

Australian National University, Canberra

*What's in a postcard? Baby, I just wanted to make you smile*, 2023  
single channel video with audio,  
carpet, cushions and bean bag  
15:30 mins

Sophie Dumaresq's multidisciplinary practice uses absurdity and queerness to explore what it means to share joy, love and laughter in our relationships with humans and non-humans. *What's in a postcard? Baby, I just wanted to make you smile* is a recording of an ongoing series of endurance performances by Dumaresq. Filmed from the perspective of Dumaresq's dog, Frankie, the video shows the artist attempting to pull a 100-kilogram mechanical shark named Baby up a hill so they can watch the sunset together. The film's soundtrack, created in collaboration with composer Marlene Claudine Radice, responds to themes of romantic longing and the artist's research into the vibrational frequencies sharks use to communicate. Dumaresq draws inspiration from Werner Herzog's epic film *Fitzcarraldo* (1982), which tells the story of an Irishman determined to haul a steamship over a mountain in the Peruvian jungle, to playfully demonstrate how we can relate to and show empathy for the environment around us.

# TIARNIE EDWARDS

Bachelor of Contemporary Art

University of South Australia, Adelaide

*Street rat*, 2023  
terracotta earthenware, iron  
oxide, copper oxide, body stain,  
underglaze and white slip  
33 x 20 x 10 cm

*Old country who dis?*, 2023  
terracotta earthenware, iron  
oxide, copper oxide, body stain,  
underglaze and white slip  
23 x 13 x 23 cm

Tiarnie Edwards's practice explores her identity as an Indigenous artist and indigeneity in Australian society more broadly. *Street rat* and *Old country who dis?* are two hand-built ceramic sculptural figures from a larger body of work called *Outlaws*. Acting as stand-ins for storytellers, each sculpture embodies a specific character and experience of Australian Indigenous identity. With a background in illustration, Edwards incorporates cartoonish and childlike qualities into her ceramics to bring attention to the harsh realities of colonial violence on Indigenous people and to showcase the diversity and resilience of Indigenous culture. Engraved with lines, symbols and language, and coated in iron oxide washes, the urban-styled figures connect contemporary techniques with traditional Indigenous knowledges. Through her work, Edwards centres Blak identity while challenging lingering historical, colonial representations and stereotypes of Indigenous people in contemporary Australia.

# MICHELLE YUAN FITZ-GERALD

Bachelor of Fine Arts (Honours)

University of Melbourne, Melbourne

*I wish it were true love (searching for comfort in the arms of a bear), 2023*

performance with hand stitched bear sculpture  
15 mins

*bear, 2023*

faux fur, cotton thread, polyester, polystyrene, polymer clay, MDF and stainless steel

Michelle Yuan Fitz-Gerald draws on her lived experiences to gently interrogate systems of oppression based on race, culture and gender that exists in institutions and professions. In *I wish it were true love (searching for comfort in the arms of a bear)*, Fitz-Gerald performs through an alter ego to confront and rewrite personal experiences of abuse. In the live performance, Fitz-Gerald leads an audience as she pushes a large bear sculpture, which represents feelings of exploitation, and whispers reassuringly in its ear. She continues by singing songs from 1940s and 50s musicals that she grew up with before cuddling and falling asleep in the bear's arms. In performing such tender actions publicly, Fitz-Gerald combats her experiences of racial and sexualised violence, promoting self-love and transcending acts of trauma to allow her to heal. The bear remains in the gallery, as evidence of the performance and as a symbol of nostalgia for the innocence of the artist's childhood.



# ESTHER FOREST

Bachelor of Arts (Honours)

The University of Western Australia, Perth

*The pet shop*, 2023  
single channel video with audio  
8:42 mins

*The pet shop*, 2023  
clay, wood, cardboard, metal wire,  
pencil, collage, synthetic polymer  
paint and textiles  
110 x 110 x 50cm

Esther Forest specialises in stop-motion animation that she creates by building dioramas and characters from cardboard, paper and other found materials. *The pet shop* is a short film that depicts the daily work life of Louise, a shop assistant at a pet store. Accompanied by Rat, a unique spider-rabbit creature, and guided by the omnipresent computer terminal named Store Manager, Louise navigates the complexities of managing a shop with real and virtual pets and customers. Featuring a protagonist with schizophrenia, *The pet shop* blends sci-fi, horror, humour and Forest's personal experiences to tell a story about social interaction and alienation. This approach reflects Forest's commitment to countering harmful portrayals of schizophrenia in popular culture by depicting a more nuanced understanding.



# THOMAS HANNAH

Bachelor of Art and Design

Southern Cross University, Lismore

*Can I just say something*, 2023  
digital prints  
42 x 29.7 cm each

Thomas Hannah utilises text in his work to examine the power of language and comment on issues ranging from wealth disparity, the growing class divide, his own mental health and personal relationships. Hannah finds the cathartic process of writing empowering, with the artworks acting as confessionals for his experiences. *Can I just say something* is a 14-part piece featuring typed and hand-written text created by Hannah while he was staying in hospital. Using materials that were readily accessible to him, he spontaneously wrote the texts in response to his emotions during this period. A set of hand-written texts in orange text represent the brain fog and anxieties that he experienced during bouts of poor physical and mental health. In comparison, the type-written texts convey a sense of toxic positivity that Hannah found invalidating and harmful when trying to recover. The contrast in language and style of text illustrates the nuances in Hannah's life as he tries to navigate his feelings and care for himself.

# ALANAH KENT

Bachelor of Creative Arts (Honours)

Flinders University, Adelaide

*Hat of many eyes*, 2023  
synthetic polymer paint, glitter,  
rhinestones, plastic googly eyes,  
acrylic modelling compound,  
synthetic leather, metal spikes  
and super glue on MDF  
130 x 89 cm

*Flower tits*, 2023  
synthetic polymer paint, glitter,  
rhinestones, plastic beaded  
string and super glue on MDF  
136 x 92 cm

*Plane head*, 2023  
synthetic polymer paint, glitter,  
rhinestones, fabric fringe,  
sequins and super glue on MDF  
160 x 134 cm

Alanah Kent's artworks *Flower tits*, *Hat of many eyes* and *Plane head* are camp, hyper-saturated representations of the artist's experience of receiving an adult diagnosis of autism as well as coming out as a bisexual, non-binary person. Their work is influenced by the bright colours and cartoon-style imagery of Pop Surrealism (also called 'Lowbrow'), an underground art movement known for its use of tongue-in-cheek humour. Embellishing their paintings with glitter, rhinestones and googly eyes helps Kent to manage their autism and express their joy as a queer person. Kent develops the unique characters in their paintings by collaging together old magazines, second-hand books and other materials. Their faces are left intentionally undistinguishable in acknowledgement of Kent's experiences of masking their autistic behaviour. Despite this attempt at concealment, Kent's works unashamedly reflect who they are.

# KASIA KOLIKOW

Advanced Diploma of Visual Arts

North Metropolitan TAFE, Perth

*Will there be space for me?*,  
2022-23  
acrylic yarn, recycled fabric,  
foam, cotton thread, boning and  
buttons  
150 x 115 x 48 cm

*Will there be space for me?* is the result of Kasia Kolikow's obsession with overcoming the physical limitations of moving a heavy vintage dresser by recreating it as a soft sculpture. Using the process of slow-making (a method where artworks are created slowly and deliberately over an extended period), Kolikow has machine-knitted and hand-stitched pieces of recycled fabrics together to reproduce the dresser at full scale. The artwork is suspended in the air, giving it a sense of weightlessness. Its materiality and the colour of the textiles evoke feelings of warmth that are intrinsic to creating a home-like space. Kolikow seeks to understand her place in the world as a first generation Australian and a woman born with a physical disability. Despite advancements in inclusion and accessibility, Kolikow continues to feel othered and culturally distant. Through her artwork she explores her identity and creates a space for belonging.

# FRANCES MALCOMSON

Bachelor of Fine Arts (Honours)

University of Tasmania, Hobart

*Tracing*, 2023  
unique state monoprints on paper  
212 x 390 cm

*Tracing* consists of twenty monoprints created from invasive weeds found flourishing on an untended urban site adjacent to a controversial proposed hotel development in Kangaroo Bay, Hobart. Through the process of repeatedly layering and printing ten different weed species, artist Frances Malcomson has created an expansive depiction of entangled weeds that highlights their presence in the built environment and their gradual reclaiming of the area. Malcomson finds inspiration in the history of printmaking and herbarium collections (the systematic arrangement of dried plants used to catalogue different species of flora). In substituting weeds for culturally significant botanicals, Malcomson calls into question the order and hierarchy of particular plants.

# KATE MCGUINNESS

Bachelor of Visual Arts (Honours)

The University of Sydney, Sydney

*I like long walks on Parramatta Road*, 2023  
single channel video with audio  
16 mins

Traversing the boundary between video art and documentary filmmaking, Kate McGuinness creates idiosyncratic films that explore unlikely places such as motorways, bus stops and bypasses, and the lives of the people who work, live and pass through them. *I like long walks on Parramatta Road* follows a woman with red hair – a stand-in for the artist – as she walks along the busy highway and meets the people who frequent it. Shot across 40 locations, the video captures the larrikinism of motorists and the large swathes of Parramatta Road that remain in disrepair. Intimate testimonials from locals and small business owners provide insight into the history of the road and their relationships to it. Through these stories, McGuinness presents a complex and nuanced understanding of Sydney’s oldest motorway, elevating Parramatta Road beyond its reputation as Sydney’s ‘varicose vein’.

# EMILY J. PALMER

Bachelor of Arts (Fine Art)

Curtin University, Perth

*Please excuse our appearance,*  
2023

sign frame and legs, wire  
mesh, chain, titanium rings and  
screenprint on corflute  
120 x 120 x 107 cm

*Post chain,* 2023

bollards, chains, carabiners and  
digital print on satin cloth  
installation dimensions variable

*Copy of a copy of a copy,* 2023

sign frame, wire mesh and digital  
print on satin cloth  
90 x 120 cm

Emily J. Palmer utilises a collage-based approach to appropriate disparate materials and images and recontextualise their function and dominant meaning in society. In *Please excuse our appearance*, Palmer has used found road work signage designed to be highly visible for public safety purposes and replaced the original messaging with photographs of models' bodies taken from fashion and fitness magazines. Palmer has digitally modified the images of the models' perfect torsos, enlarging individual pixels to create a glitch-like effect. The title of the series appears screenprinted on a reflective road sign positioned nearby, acting as an apology for the figures' unfinished states. Engaging in processes of digital manipulation and assembly/disassembly, Palmer considers how the process of transformation can generate new meanings related to queer identity. Their treatment of the body as a malleable material, in combination with the rigidity of the industrial material, exposes the structure of gender and image construction.

# MICHELLE PREZIOSO

Bachelor of Fine Art

Federation University Australia, Gippsland

*Assemblage of a unified  
aggregate, 2023*  
digital prints, fabric, metal grids  
and oil on board  
installation dimensions variable

Michelle Prezioso's work addresses how we reveal and conceal ourselves in social interactions and how this contributes to our complex understanding of gender and power structures. *Assemblage of a unified aggregate* brings together digital prints, paintings and gridded metal screens to create a series of abstract self-portraits that reflect on both internal and external societal expectations. Presenting imperfect views of herself, Prezioso's installation suggests the constantly changing nature of identity and challenges objectifying portrayals of women. Fabrics of varying opacity and transparency and in highly saturated colours referencing the palette of Prezioso's paintings are entwined, draped and stretched into place, symbolising her feelings of vulnerability. By creating her honest self-portraits with materials not usually used for portraiture, Prezioso interrogates how her identity has been constructed from an accumulation of affirming and uncomfortable experiences.



# VEDIKA RAMPAL

Bachelor of Fine Arts (Honours)

UNSW Sydney, Sydney

*Pilgrimage II*, 2023  
digital print hand transferred on  
copper, acrylic and two-channel  
video  
installation dimensions variable  
4:39, 13:49 mins

*Pilgrimage II* is a large-scale installation by Vedika Rampal made in response to her visit to the Ajanta Caves, a UNESCO World Heritage Site in Maharashtra, India, in 2023. The caves are noted for their paintings that date from 6 BCE to 2 CE. Regarded as the finest surviving examples of ancient Indian art, the paintings were badly damaged by British and Italian conservators in the 19th century who coated their surfaces with varnish and shellac in an attempt to conserve them. To make the work Rampal used photographs that she took of the deteriorating paintings and hand-transferred them onto large copper sheets using heat, revealing the destructive impact of colonial intervention. Suspended from the ceiling is a panel of transparent red acrylic that references the oxidisation of the shellac that left the paintings completely obscured. Projected on the copper forms are excerpts from Rampal's diary from her visit to the caves and journal entries from Lieutenant James Edward Alexander's colonial encounter with the caves in 1830. The personal tone of the artist's voice contrasts with Alexander's methodical description, emphasising the difference in their experiences.

# KATEY SMOKER

Bachelor of Contemporary Art

University of South Australia, Adelaide

*I've never been one to fit neatly  
into a defined box, 2023*  
house paint  
14 x 155 x 150 cm

*Subconsciously drawn to defiance,  
2023*  
house paint  
2 x 160 x 160 cm

Katey Smoker explores the practice of 'expanded painting' by using traditional painting materials in unusual ways, as evidenced through her application of house paint as a sculptural material. *I've never been one to fit neatly into a defined box* and *Subconsciously drawn to defiance* are two floor-based sculptures made by casting red house paint into solid, three-dimensional gridded forms. Smoker draws on her training as a metallurgical engineer to work methodically while simultaneously embracing the flaws of her materials – in this case, the unpredictability and imperfections of the paint as it responds to changing environmental conditions such as temperature and humidity. Smoker's embrace of the fluidity and subversive potential of paint, alongside her interest in the rigid and ordered structure of the grid, act as a personal investigation into the impacts of her transient childhood and desire for a sense of stability and belonging.

# KA YAN SO (KELLY)

Bachelor of Arts (Fine Art)

RMIT University, Melbourne

*On my way home, 2023  
timber, scrap wood collected  
in Melbourne and Perth, gourd  
charm, slippers and letters from  
Hong Kong, found objects from  
apartment, second hand objects,  
lilies, photographs and graphite on  
paper  
installation dimensions variable*

*On my way home* is an installation of a house by Ka Yan SO (Kelly), constructed from scrap wood collected in Melbourne and Perth. It explores themes of migration, culture and human connection. The artist has decorated the wooden construction with fresh flowers, fabrics, domestic objects from Hong Kong, drawings of her mother and letters reflecting her aspirations to find a home in Australia (SO left Hong Kong in 2022 during the civil unrest). She uses the collection of personal items to provide insight into her experience of resettling in Melbourne and being part of the Hong Kong diaspora. SO's installation aims to foster collective healing for those who have been displaced by offering a message of hope and belonging for new arrivals in Australia. By inviting visitors to step inside the installation, SO connects people from diverse backgrounds and cultures with her work through a shared understanding, advocating for cultural inclusion.

# MELISSA STANNARD

Bachelor of Fine Art (Honours)

Griffith University, Brisbane

*A woman does love a little home of  
her own, 2023*

World War II ammunition tin,  
grenade tin and doll chair  
42 x 10 x 12 cm

*Discharged: accepted denied  
withdrawn, 2023*

World War II ammunition tin,  
shotgun shell casings, rent paying  
book cover and spine, library  
ephemera, toy soldier, ochre and  
kookaburra feather  
42 x 10 x 12 cm

*Intergenerational interruptions,  
2023*

World War II ammunition tin, horse  
spur, chess piece, book ephemera  
and dhinawan (emu) egg and  
feathers

*42 x 10 x 12 cm*

*Shackled crutches, 2023*

vintage wooden hospital crutches,  
canvas from army duffel bag, tool  
roll, horse mouth bits, spur, military  
medal, kangaroo vertebrae, leather  
dog collar and binding wire  
141 x 26 x 5 cm

*Intersecting histories bone poem  
stretcher, 2023*

World War II field stretcher,  
leather ammunition belt, kangaroo  
rib bones, ink, Australian army  
chaplain collar badges, inverted  
World War II signalman military  
badge, World War II Australian  
army shoulder badges  
265 x 60 x 4 cm

Melissa Stannard is a Yuwaalaraay, Gamilaraay, Kooma/Koama woman who uses a combination of art, archival and archaeological processes to bring awareness to the difficult histories that have impacted her Indigenous family and community. Working with found objects from the military, Stannard examines the significant contribution of Aboriginal service personnel who have been largely overlooked in ANZAC mythology. With these items she creates assemblages that evoke the memories of those who originally used them to reflect on the inherited experiences of intergenerational trauma. Stannard's set of three tribute tins, made from repurposed ammunition tins, function as shrines that speak to the denigrating treatment experienced by Indigenous soldiers compared with that of their non-Indigenous comrades. *Intersecting histories bone poem stretcher* features poetry hand-written in both English and Yuwaalaraay language on kangaroo bones attached to a World War II field stretcher.

*Shackled crutches* presents a set of vintage hospital crutches that have been locked together with horse mouth bits to emphasise the ongoing silencing and control of Aboriginal servicemen upon returning home. Together, Stannard's artworks powerfully create a space for collective healing.

# RUBY STEVENS

Bachelor of Fine Arts (Visual Arts)

Queensland University of Technology, Brisbane

*Can't work that way (missed cues)*,  
2023

toy robotic arm, kitchen utensils,  
baking ingredients, plastic  
tablecloth and single channel  
video with audio  
120 x 70 x 70 cm  
7:42 mins

Ruby Stevens's practice is informed by feminism, queer theory and her experience of neurodivergence. Working with domestic materials and objects associated with labour, Stevens challenges societal perceptions of female gender roles and highlights the importance of empathy. *Can't work that way (missed cues)* features an anthropomorphised robotic sculpture that struggles and fails to make pancakes. While humorously questioning the gendering of care-based labour, the robot also represents how advancements in technology continue to reframe our role in society. Alongside the sculpture, a video shows the robotic arm successfully executing the tasks it has been programmed to do - pouring flour, sugar and an egg into a bowl and mixing it with a spoon. Through this juxtaposition Stevens's artwork acknowledges the impact that the increasing automation of care is having on individuals.

# LILY TRNOVSKY

Bachelor of Visual Art

Adelaide Central School of Art, Adelaide

*Sweet and bitter in a breath*, 2023  
ceramic and padlocks  
installation dimensions variable

*I loved the weight I had to bear*,  
2023  
raku, stoneware and padlocks  
installation dimensions variable

*I loved the weight I had to bear* and *Sweet and bitter in a breath* are two pairs of hand-built ceramics by Lily Trnovsky. Chained together and laden with padlocks, the sculptures were inspired by the love lock bridges found in cities around the world that speak to the ubiquitous presence of love. *Sweet and bitter in a breath* features lines from Alfred Tennyson's *In Memoriam A.H.H* (1850), a 20,000-word poem written over 17 years following the death of the author's friend and brother-in-law-to-be. Trnovsky has written quotations onto the surface of the vessels alongside hand-drawn illustrations of neoclassical statues depicting epic tales of passion and tragedy. Working with the materiality of clay, which she likens to the human body, Trnovsky accentuates the emotional impact of love and death on human relationships as she seeks to immortalise these intangible feelings into physical objects.



# LAURA WARD

Bachelor of Arts and Bachelor of Media and Communication

Edith Cowan University, Perth

*Internal/external*, 2023  
fabric, puff paste, beads, thread,  
human hair and audio installation  
dimensions variable

Laura Ward employs screenprinting, textiles and soft sculpture to mimic the abject textures of moles, scars and wounds. Alongside sounds from her own body, her installations explore her identity, personal relationships and health conditions. *Internal/external* investigates the physical appearance and function of the human form by embracing the dichotomy of beauty and disgust. Comprising nine soft sculptures made from textiles, beads, puff paste and hair, these abstract forms are reminiscent of necks, legs, lungs and other appendages and organs. In some sculptures, Ward has screenprinted images of her mother's back which she has then distorted through burning and stitching to reflect the textures of skin. The accompanying audio, a recording of sounds made by Ward's mouth and hands, has been overlaid with noises from her stomach when she was eating and drinking, emphasising the work's abjectness.