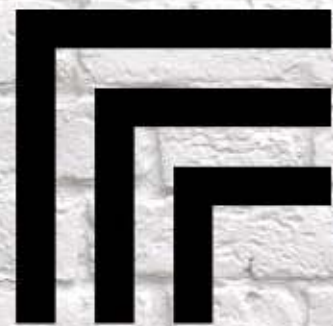


**emerging
artist
award
2022**



**fortyfive
downstairs**



The eighth annual Emerging Artist Award at fortyfivedownstairs brings together the work of 29 emerging Australian artists in a multi-disciplinary exhibition that grapples with the state of the planet and our engagement with the natural and built environment, interrogates familial relationships through sensory experiences, and challenges our very sense of identity.

[The Emerging Artist Award](#) at fortyfivedownstairs is a proven catalyst for ongoing recognition and professional development and allows audiences the privilege of accessing early-career works by exciting emerging artists.

The Emerging Artist Award 2022 is proudly supported by the [Future Leaders](#), [MAGMA Art Projects](#), The Cuming Bequest and [Wild Fire Wines](#).



Grae Burnished

Am I Dreaming?, Ew

thermo plastic, lightweight clay, fabric and powder pigment

50.0 x 14.0 cm

\$3,500 (headpiece)

\$150 (print)

Grae Burnished // Artist Statement

The *Am I Dreaming?* series was created to question and investigate the emotions, experiences, and anxieties within today's society, resulting in the creation of wearable art as a rebellion and physical representation of these emotions and experiences.

Coming from a special effects background, I have expanded my practice and knowledge of materials into a more wearable art and object base context. During my undergraduate studies, I experimented with alternative materials in contemporary jewellery. I found during my Honours year that I gained momentum in my practice that has developed in a sculptural manner while remaining in the realm of wearable art.

My practice combines ready-made and found materials with traditional craft materials to re-contextualise a reality that emulates a current impression. I am interested in implementing the versatility of textiles and the methods in which they were used in my contemporary practice. I utilise techniques and materials that strongly connect to 'women's work' and items that women have traditionally made. I enjoy experimenting with traditional jewellery materials, such as silver and gold, and re-purposed materials unconventionally seen in jewellery, creating playful and weird work. I take a practice from the past; combine it with contemporary materials to redesign its future, resulting in the altered forms of the *Am I Dreaming?* series.



Angie Hiscock

From This Abode of Dust

Video: Sound Design by Mei Swan Lim, Additional Editing by

Naveed Faro

POA

Angie Hiscock // Artist Statement

"...the stages that mark the wayfarers' journey from their mortal abode to the heavenly homeland are said to be seven. Some have referred to them as seven valleys, and others, as seven cities. And it is said that until the wayfarer taketh leave of self and traverseth these stages, he shall never attain the ocean of nearness and reunion nor taste of the matchless wine." - Bahá'u'lláh, *The Seven Valleys*

FROM THIS ABODE OF DUST is a meditative film inspired by the Bahá'í mystic text 'The Seven Valleys'. It explores the inner landscapes of the spiritual wayfarer and aims to connect with the universal feeling of search and discovery that is so much a part of the human experience. The images are accompanied by an evolving soundscape purposed to draw the viewer into an inner-world where their senses and emotions are further heightened for meditation and reflection.

The Seven Valleys was written in 1856 as a response to a sufi leader's question regarding the mystic path, and follows the composition and style of sufi tradition. It is full of beautiful imagery as it traces the symbolic journey of the soul seeking truth, meaning and its Beloved (God). The text is drawn from Aṭṭār's 'Conference of the Birds' where mention of these valleys appeared. Bahá'u'lláh elucidates the meaning of these seven stages of spiritual development, and reforms them. The valleys are: the valley of search, love, knowledge, unity, contentment, wonderment and true poverty and absolute nothingness.



Olivia McCarten

In The Studio On The Floor

oil on canvas

50.0 x 70.0 cm

\$1,800

Olivia McCarten // Artist Statement

I'm an emerging visual artist originally from Boeill Creek in rural NSW, living and practicing in Melbourne VIC while completing my final year of a Bachelor of Fine Arts (Painting) at RMIT. My practice is majorly based around painting but also explores a range of other mediums such as ceramics, printmaking, digital design, drawing and I am continually expanding on these. My work explores a very vast range of themes often with influence from scenes of the everyday, pop art/pop icons and the use of bold colour, texture, and pattern.

My current body of work references a collection of my own photos that document moments of significance and amplifies their visual presence using the strategies of bold colour, and warping of space. These alterations are made using digital tools to generate an alternate space of invention that reflects and comments of human entanglement with images in the digital space. In the process of reconstructing these images through painting, distortions, repetitions and the 'warp speed' of the digital space become embedded in the painted surface through slow rendering of the altered photo.

The piece I've chosen to submit, *In The Studio On The Floor*, is a visually realistic take on these ideas that has a specific focus towards capturing the various layers that are within the image. It begins by capturing my studio space without myself, the artist, in the space, and then when looked at further depicts a painting in progress that unknown to the viewer, is depicting another personal image that I have warped into a repetitive pattern on the canvas. This work explores the various layers of interaction and human entanglement while introducing a new technique of painting to my practice. This new technique involved using a singular palette knife and thick amounts of oil paint to build up the image, creating more focus towards the colours and tonal shifts to recreate the realism of the image. By using this technique, the process came to feel somewhat more sculptural than painterly but created more of a challenge for me technically. This concept and way of execution is something I plan to continue developing and experimenting with to build upon my abilities and ideas.

Through these new ideas and techniques, I've found a new sense of connection to my work, one that I have been striving for since beginning my studies. This body of work I'm developing showcases pieces that feel like an extension of myself. I look forward to completing my final year by putting my all into this current body of work and executing what I believe to be my strongest collection of pieces yet.



CJ STARC

Garçon Ange [Angel Boy]

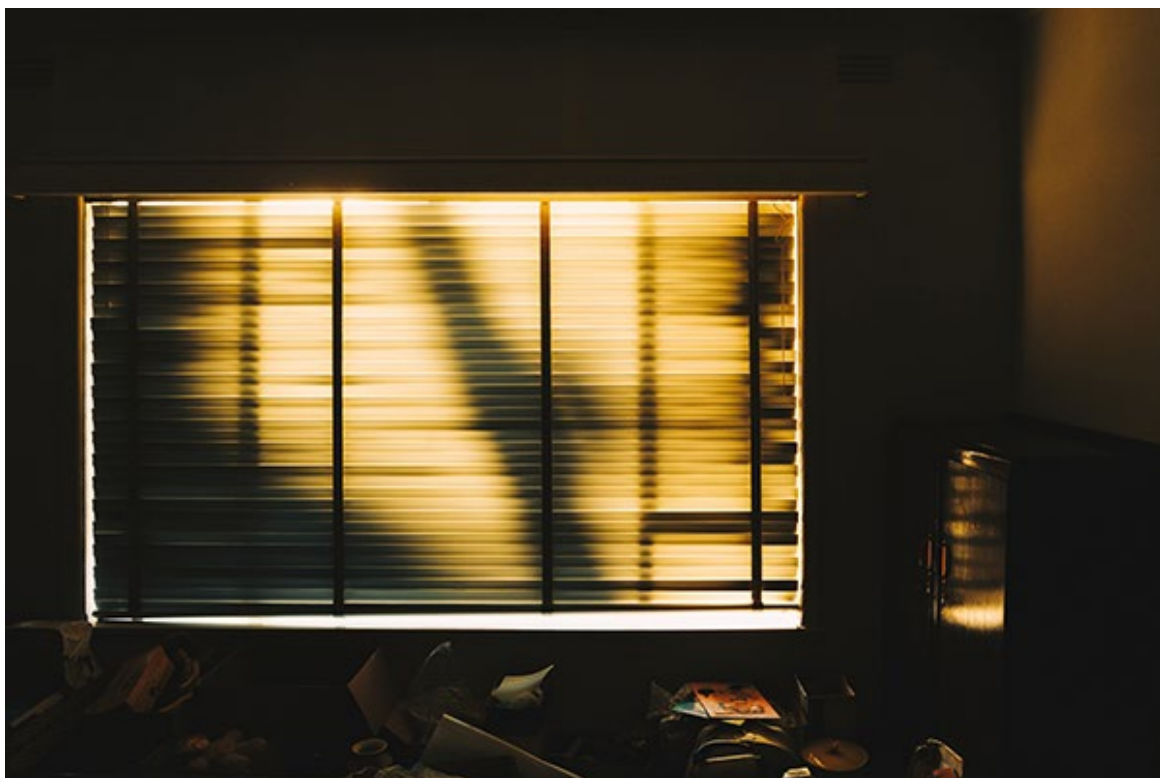
polyester wool on silk chiffon in wooden hoop

43.0 x 42.5 cm

\$430

CJ Starc // Artist Statement

Garçon Ange [Angel Boy] depicts CJ's transgender non-binary body that is often misgendered as womanly. This self-portrait shows them at a particular stage in their gender journey, with their tattoos that bring them trans joy and euphoria. He employs embroidery, a typically feminine-coded artform to highlight how he perceives himself – as a pretty angel boy. They challenge us to re-think our perceptions of bodies and deconstruct binary understandings of gender. Here, he presents his trans body, sketched by thread, to undermine how we have been taught to perceive.



Ryley Clarke

My Great-Grandfathers Bedroom, Off the Well Worn Path

archival ink-jet print

42.0 x 59.0 cm

Edition of 10

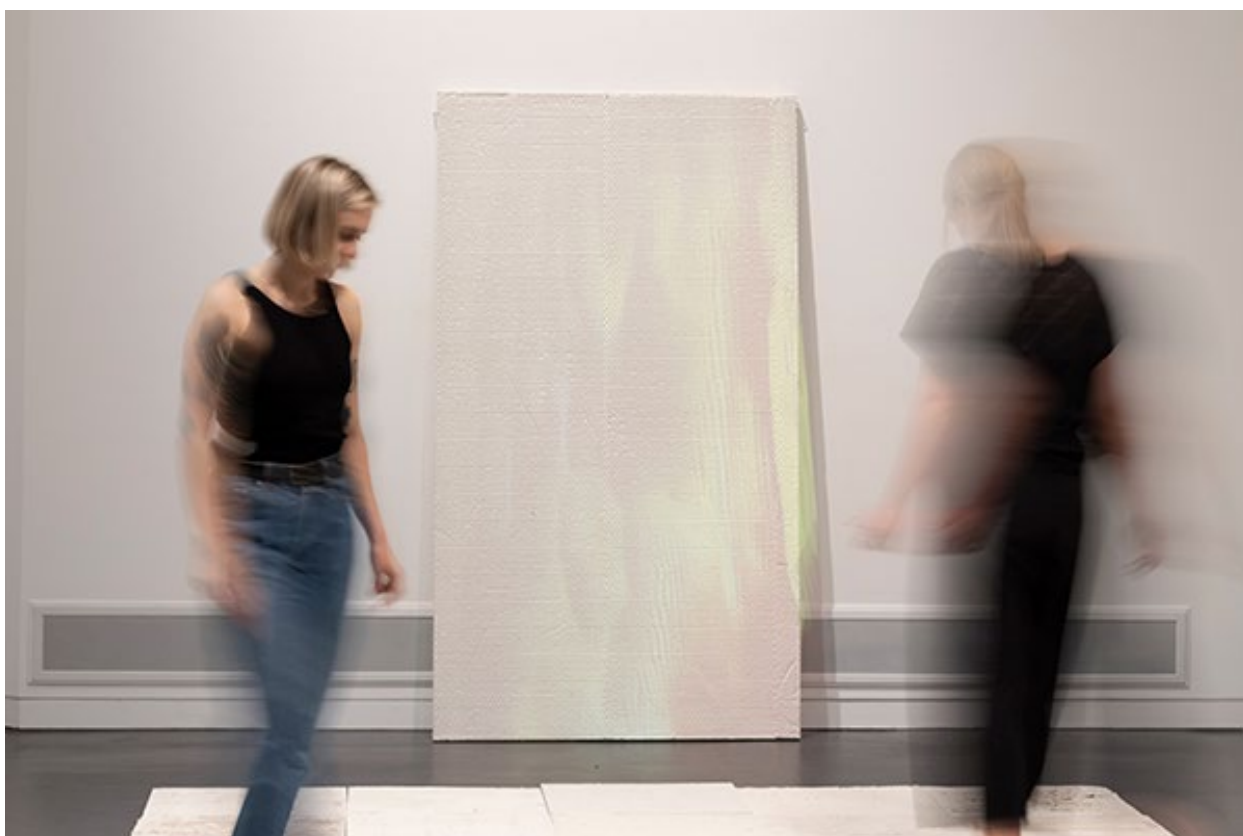
\$300

Ryley Clarke // Artist Statement

A few months ago, my mother sold her childhood home. It's been an overwhelming and exhausting journey to clear the place. Originally built by my Great-Grandfather and Great-Grandmother, over time it has quietly decayed away. Once loved, the dust took over, books, unopened boxes, and hoarded objects filled the rooms and hallways.

Restoring a place that is filled with so many memories, bright and dark, melancholic and vibrant, has tested my mother's perseverance. Despite that, in the midst of a pandemic, the devotion I witnessed to give this home some kind of new meaning in its next life has made her true strengths shine. And I couldn't be prouder.

Focusing on the process, transformation and experience of clearing and restoring my mother's childhood home, we encounter familial possessions once thought lost, and reminisce about moments from here and there. Observing the relationship of the human condition, time, family and place Off the Well-Worn Path seeks to connect the past through inheritance and regeneration.



Rhys Cousins

Pixel

plaster, fibreglass chips, video projection

190.0 x 90.0 cm

POA

Rhys Cousins // Artist Statement

Pixel is the conception of the LED screen as a textural encounter. It is a work of two media; sculpture (gypsum cast) and projection and builds on the notion of encounter through tactile stimuli, challenging the habitual behaviour to 'view' a screen, and, to move beyond the perceived and actual limitations of screen media itself.

The projected texture is produced through the program Touch Designer, a node-based programming language which combines human input (in this case, a video walk on the urban material surfaces of Melbourne), with computer generated output. The process of abstraction occurs generatively through code (programming) and computer-generated nodes (actions) with the projected result intended to preference urban landscape qualities of robustness, diversity, and change. The textural projection augments qualities of variation, depth, and roughness over qualities of colour, light, contrast and sharpness (which is understood as a primary condition to support a visual only stimulus of screen-based work) to shift the audience interpretation of the projection from visual to textural. The export is at 1920 x 1080 (HD) resolution, with the texture design consisting of repeated cubes which dilate and shift across a plane throughout the 18minutes.

The plaster cast measures of 1920 x 1080mm, with the micro circular details measuring at a diameter of 10mm, complimenting the cubes baseline scale of 10mm. The scale of this work contributes to its spatial quality, it has a presence, it is felt. The intricacy of the cast has immense variability, each 10mm diameter circle, is an indent into the surface plane and has a different concave complexity to its neighbour, revealing the negative space within the work as its own texture.

Pixel is silent and passive - it doesn't scream to be seen; it just is. The projected texture does not take authority, it is intended to be equal to the cast; its qualities may be overlooked, lost. The two media, read as one work of texture, is exhibited as a conception of what a "screen" can be.



Ashton Wastney

Fig. 40

oil on canvas

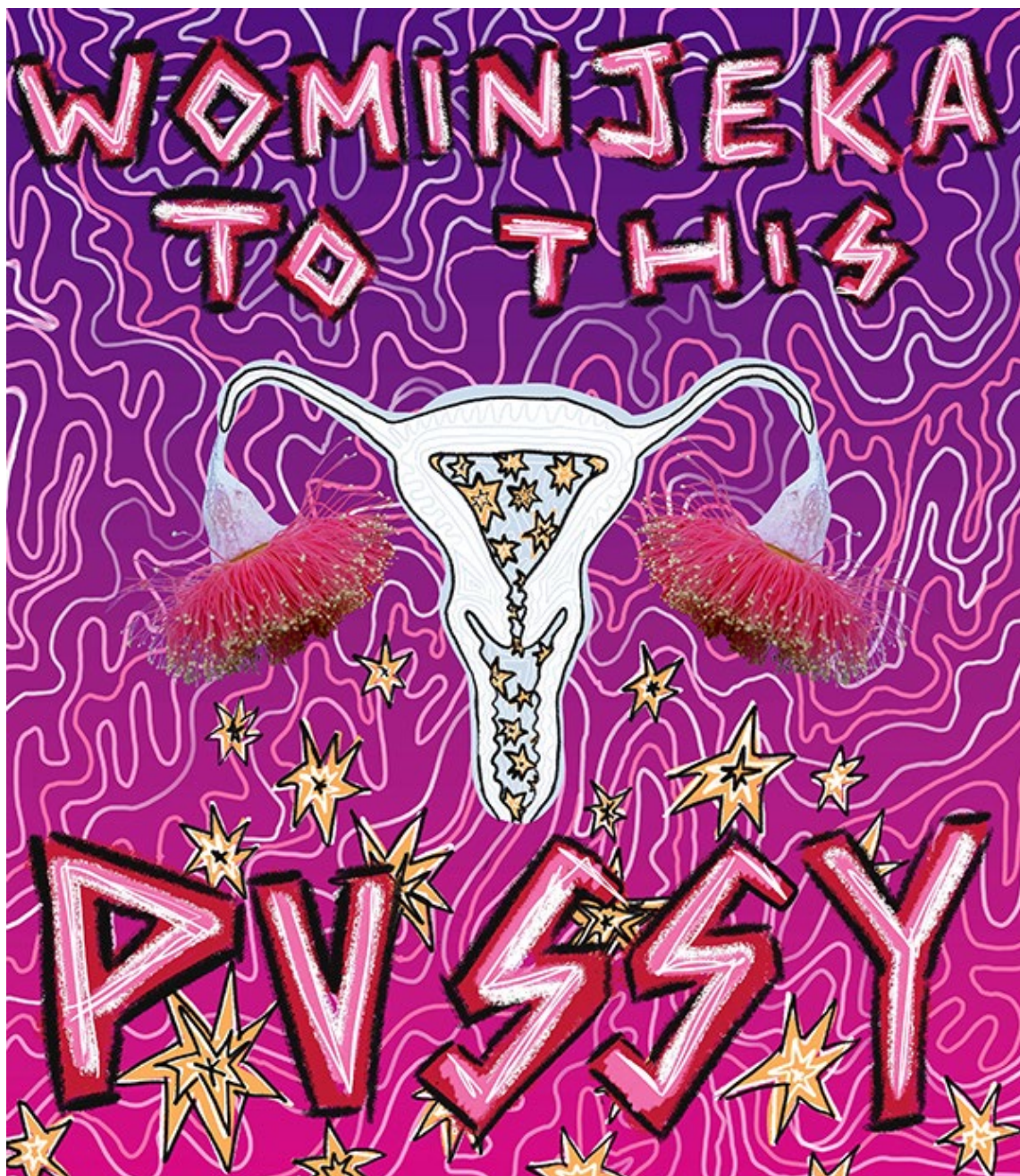
51.0 x 61.0 cm

\$2,600

Ashton Wastney // Artist Statement

Regretfulness is the emotional outcome of sorrow due to our actions, us reflecting and focusing on what we cannot but wish we could change. Understanding this while painting Fig. 40, ended with riskier, vivid marks where there is little that can be done once paint is applied. The outcome would be based on whether I would act in the moment or stop.

Nelson raised artist Ashton Wastney began studying design in New Zealand before relocating to Melbourne in 2018, now basing his painting practice out of his Brunswick studio. His works largely focus around the subconscious and reactions or impulsive actions we are only made aware of by thinking about. Ashtons fascination lays in using this as a tool, trusting the subconscious to guide practice and show ones inner emotions and turmoils. Applying oil paints directly on to the canvas Ashton captures each gesture creating a narrative of emotions over the duration of the piece. Using anatomy as the base for abstraction he works unplanned and avoids having a final intention.



Amina Briggs

Wominjeka to This Pussy

digital print

84.5 x 59.5 cm

unique print

\$700

Amina Briggs // Artist Statement

Wominjeka to this Pussy is a response to women's reproductive rights around the world.

Wominjeka is more than just Welcome. It's an invite to "come with purpose".

Women - Come

Dj - Ask to come

Eka - What is your intention?

Come with purpose to this pussy!



Nathalia Suizu

The Water Bearer

acrylic & glitter on birch, raw oak float frame

50.0 x 60.0 cm

\$1,100

Artist Name // Artist Statement

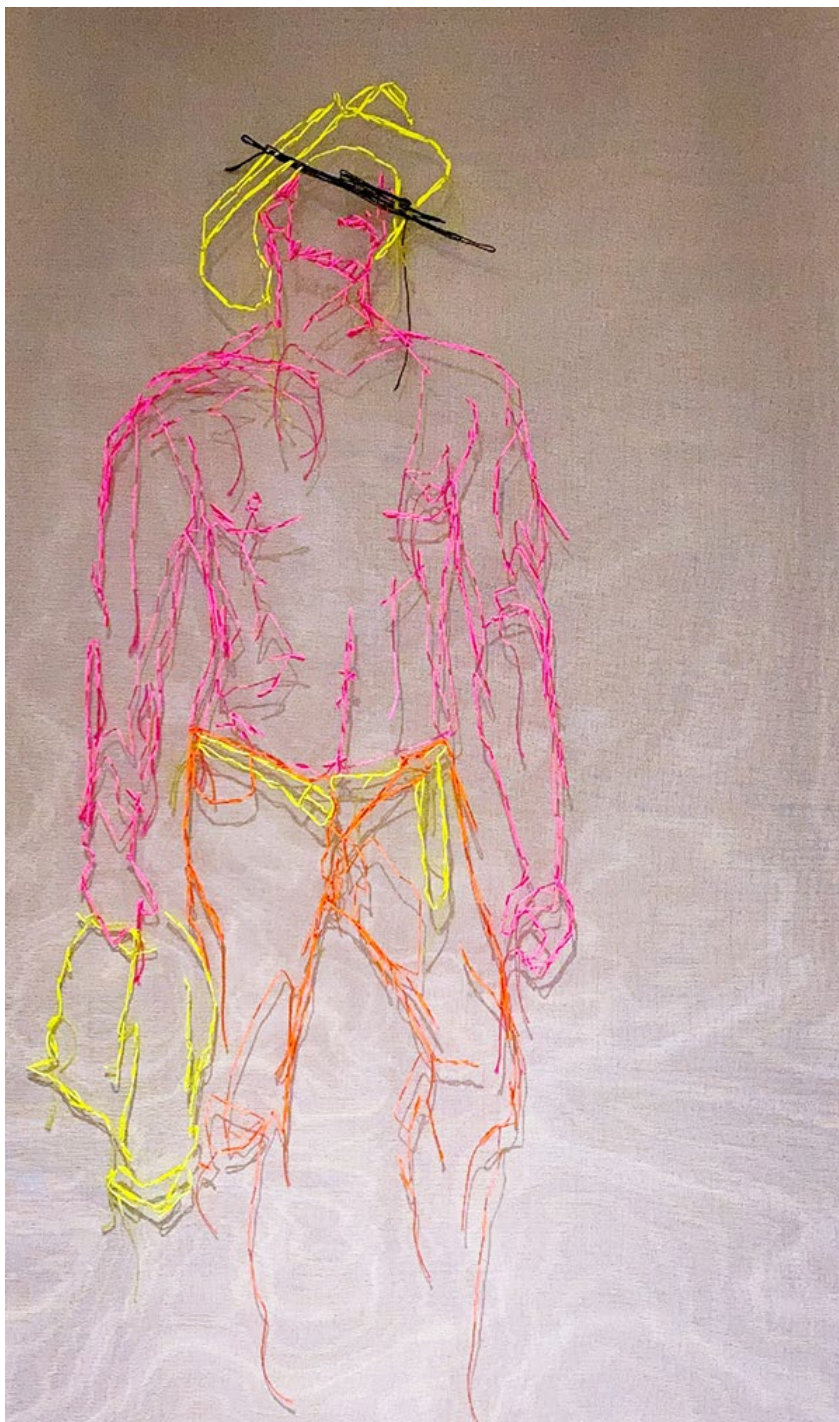
Nathalia Suizu is a Melbourne based, early-career artist who strives to live and paint by the mantra "follow your bliss". Her vibrant creations draw the viewer into an uplifting world, fully charged with colour & magic.

A self-taught painter with a formal background in interior design, Nathalia's creative expression reflects her love for life and widely travelled spirit. Underpinned by a strong pop art aesthetic, she takes influence from Latin American folk art, psychedelia, traditional tattoo culture and spiritual iconography. Layered with symbolism and archetypal motifs, her paintings are intuited visual narratives that allude to themes of mythology, mysticism, duality, the feminine and natural cycles.

Simplified forms, rhythmic line-work and clashing patterns are signature to Nathalia's visual lexicon, which she delivers in an arresting palette of richly saturated colour. She predominantly works in acrylic and gouache, employing glitters and metallic leaf embellishments to inject an ethereal, shrine-like luminosity to her creations. A willingness to boldly venture into unfamiliar territory and freely explore new mediums and techniques, keeps her spirit amused. The creative boundaries of her practice have most recently expanded to include mask sculptures and the addition of heavy texture to her paintings, which she innovatively applies using a chopstick. Nathalia dances between deliberation and playful spontaneity when mark making, searching for balance, resonance and meaning in each piece.

An animistic world-view permeates Nathalia's art, her unique paintings are life affirming manifestations of wonder, beauty and joy.

Nathalia has exhibited at various local galleries, including Outré Gallery, Hake House of Art, Off The Kerb, No Vacancy Gallery and the RVCA Corner Gallery. She has lent her artistry to notable fashion, retail and lifestyle brands, including Erik Yvon, Melbourne Fashion Week, The Social Studio, Hey Tiger Chocolates & Strawberry Fields Music Festival. In 2020, she was a Finalist in the Ambush Gallery Art Prize.



Ian Scott

Cowboys, and Other Stories

drawing. Builders line on fibreglass flyscreen

150.0 x 90.0 cm

\$680

Ian Scott // Artist Statement

This neon cowboy is a part of a larger narrative. They stand in limbo, affected by what's come before, disoriented by what may come.

The work is a play on what masculinity means. The somewhat homoerotic subject is constructed in materials found in a typically heteronormative workplace



Ryan Pola

Wild Scorpia, I'm Grieving

graphite on paper

50.0 x 50.0 cm

\$1,200

Ryan Pola // Artist Statement

Ryan Pola is an artist from South-East, Victoria interesting in exploring the interconnection between people and nature. In his drawings he often explores ideas of identity, mythology, and personal experience. 'Wild Scorpia, I'm Grieving' is a direct response to losing a family member. The masses of florals swarm the figure as she looks back at the viewer while an angered scorpion creeps from the growth



Jess Coldrey

Mechanical Glitter #2

pigment ink-jet print

59.0 x 42.0 cm

unique state

\$880

Jess Coldrey // Artist Statement

Mechanical Glitter #2 forms part of Coldrey's Retro Futurism series, a photography and video project exploring how our relationships with technology have changed over time. The pieces feature robots, drones, and self-portraits developed during Jess Coldrey's Art-Tech Residency as the inaugural artist in residence at Yarra Ranges Tech School.

Coldrey's work playfully shares the perspective of social determinist Leila Green, who argues that society ultimately shapes technology rather than vice versa. She believes our fears, ecstasies, and mythologies about technology disconnect us, creating a dissonance between the present and the imagined future of the past. Coldrey's work playfully represents this sentiment through the absurd fusion of 60's space-age futurism with emotionally-loaded modern machines. The project is humorous though uncanny, depicting technology creeping further and further into personal and domestic activities like the application of makeup .



Derick Duan

Xǐng 醒

video art

POA

Derrick Duan // Artist Statement

Xǐng 醒 is an experimental video work that instigates the queering of a long gate-kept tradition. In a glaringly subversive light, this slow-moving choreographic work reframes an instantly recognisable façades of the millennia-old Lion Dance ritual; it interrogates one's cultural burdens within the harsh and rigid confines of a heteronormative world.

As a celebrated tradition, Lion Dancing boasts playful costuming, spirited movements, and the power to cast away evil. Yet, the troupe fails to challenge contemporary China's gender-stereotyping and queer-phobic attitudes. For who and how may the lion move? Under its high-flung hood, there is an unending, anxious dance between desire and taboo.

Xǐng 醒 conceives a lion with latex-bound hands, meticulously choreographed and synchronised. It confronts the public gaze with a compulsively erotic yet unapologetic energy. It compels a closer look. It demands a constant attention as it moves, breathes, and lives. Under its unwavering glare we ask: what are the gatekeepers and onlookers afraid of?



Madeleine Joy Dawes

In My Mind (the voices that tear me apart)

fibre tipped pen on cotton paper

76.0 x 56.0 cm

\$2.200

Madeleine Joy Dawes // Artist Statement

The expansive nature of the ocean can indicate both chaos and the unfathomable, yet simultaneously evoke stability and calm boundlessness. Taking its source imagery from Sunshine beach, it is in sitting before this body of water, as the sandscape of my drawing 'in my mind (the voices that tear me apart)' depicts, that I am provided the context to be afforded the time to mediate rather than mirror the world around me, to process my own rage, turbulence, vulnerability, uncertainty and joy.

Employing a system where the ruled grid becomes the vessel for a lexicon of hand drawn symbols, the principal theme in my work is iterative mark making as a temporal site to record measured and psychological time. Underpinned by the language, tactility and intimacy of textile-based crafts, most specifically cross-stitch, work that initially masquerades as digital is then subverted from by subtle nuances and imperfections in mark making. Within each abstract mark, the minor tremors and inaccuracies of the hand are recorded. I consider my drawing as something of a solitary durational performance, the completed work acting as the archive, or documentation of the event.



Jae O'Donnell

we are made to be held

bronze sculpture

16.0 x 49.0 x 8.0 cm

\$3,500

Jae O'Donnell // Artist Statement

*Within the space of us we journey with Parkinson's Disease, Parkinson's Dementia,
Lewy body Dementia, Chronic fatigue, Fibromyalgia, brain tumour, trauma...*

We story a glimpse of our grieving here.

w e a r e l i s t e n i n g

we are made to be held
gathering grieving

w e a r e l i s t e n i n g

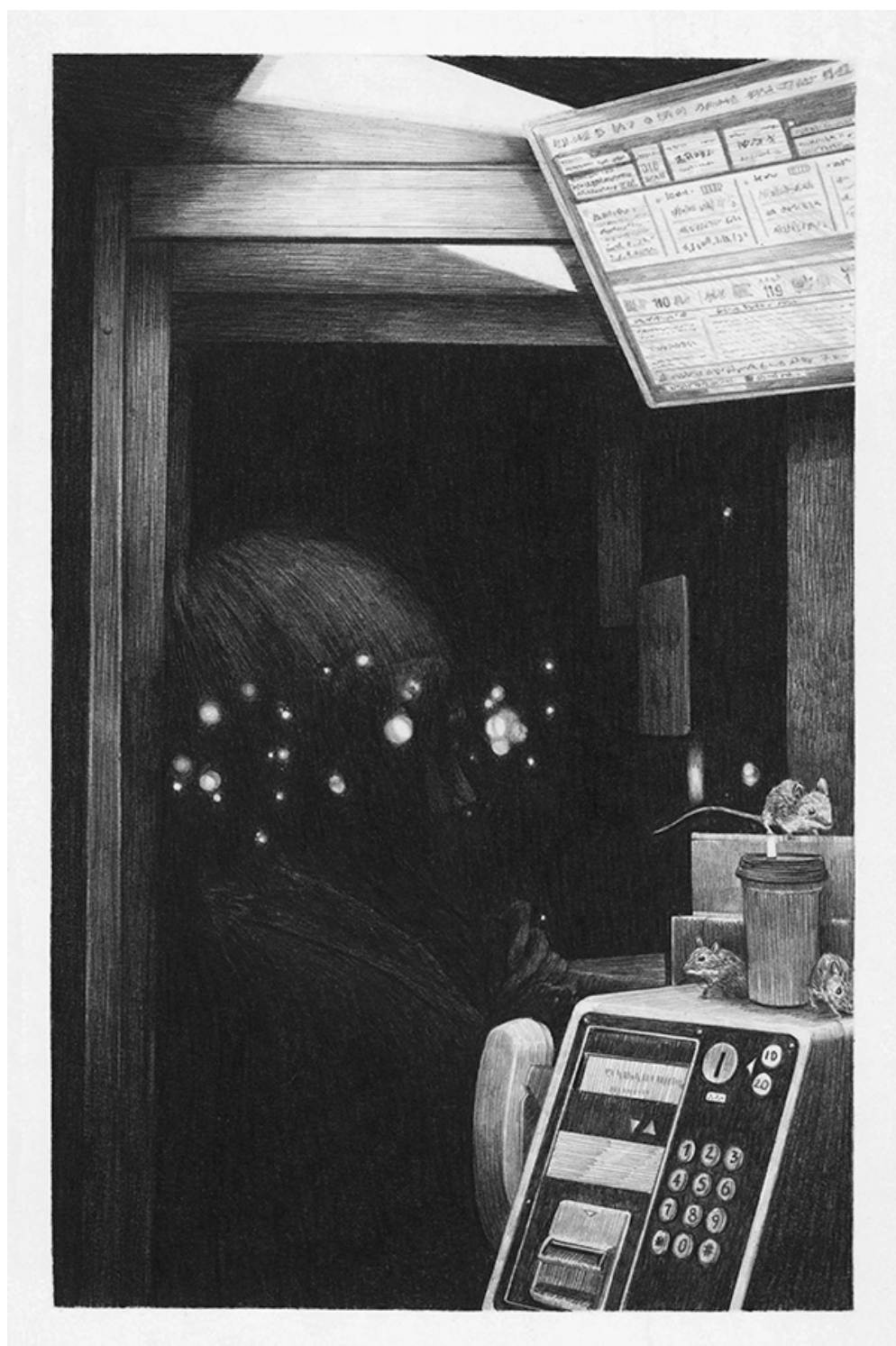
honouring the ways we have journeyed here
and our wounds we journey with

our grief speaks in this way
deeply embodied
emergently informing

our lived experience of hope

our environment
surroundingsustaining
overflowing

healing our grieving
grieving our healing
w e a r e l i s t e n i n g



Lucy Ray

Three Mice, Takeaway Coffee, a Phone Booth

graphite on paper mounted to panel, finished with cold wax

30.0 x 20.0 cm

\$410

Lucy Ray // Artist Statement

Part of a more extensive series (*The Ghost Who Walks*), the piece explores notions of loneliness, storytelling and liminality.

This theme has roots in a childhood memory. A morning ritual, three panels of a story never told in full and out of context or in consecutive order. Every weekend Dad would read the paper, and at breakfast, I would join him and flip to the comic section to catch a glimpse of what *The Phantom*, *The Ghost Who Walks*, was up to this week.

The editor chose the weekly strip randomly, and therefore, the story never resolved or made any chronological sense. Instead, all one had was a brief glimpse into the life of this lone stranger.

This oddity contained in newsprint, a closely held and cherished memory, shaped a propensity to seek out strange cinematic moments and find comfort in being alone but not alone.

Drawing on this, the works collectively tell a story without a source and no natural narrative. Quiet and serene, they are not concerned with what might happen but rather the events that may have occurred.

The remnants of events linger in a seemingly abandoned world, through familiar locations, highways, behind empty stores and out in fields. Without an existing pretext, the experience is one of chancing upon a scene that's played out. Leaving a trace of something for those who came in late



Jean Baulch

Light as a Synaesthetic Landscape

Polaroid

6.5 x 9.0 cm (3x 7.0 x 9.0 Polaroids)

\$600 set

\$200 each

Jean Baulch // Artist Statement

- *Drawing with light* - one of the oldest ways to describe photography, my work with polaroids is an exploration of how far this process can be pushed. When I work with cameras, I love the pressure of the shutter button on my fingertip, the way it marks an edge between nothing and something, a boundary where movement crosses over into an image. I wanted to take that sensation and expand it. To make these images there is no camera, instead my fingertips put pressure on the chemicals and push them into the frame. The light surrounding the surface collides with the movements, responding with unique hues and textures.

In this triptych, the polaroids were made in the same place (a rock by the ocean) using light from different boundaries of natural and human cycles of time:

Light from the sun at midday

Midnight light from a new moon

Midnight light from a full moon

Though abstract, these moments of light feel recognisable, strangely familiar, becoming a synaesthesia sensation of light experienced through photographic form.

Light as its own synaesthetic landscape.



Lilyan Stark
Pimp My Ride II
oil on canvas
45.5 x 60.5 cm
\$800

Lilyan Stark – Artist Statement

Pimp My Ride was an MTV program that endured pop culture dominance throughout the early to mid-2000's, bringing custom-car culture to the masses, but it didn't quite break the negative stereotypes associated with the subculture, that are rooted in classism and racism. Perhaps it spawned a collective mockery towards the subculture, especially now as its momentum of "impressive" mods fizzled out, as trends and subcultures transformed over time. The cars on *Pimp My Ride* are now dated, and are essentially a time-capsule of the 2000's. Most of the cars accessed by "hoons" are older cars, for example, my younger brother owns a couple of old Holden Commodores from the late-1990's/early-2000's, solely to customise by himself. My father also often reminisces about older cars and his own experiences with modifying them. While that's not succinct to the *Pimp My Ride* era, the idea of individualism attached to such vernacular creativity is timeless. This is a celebration of both absurd reality TV and car culture. I'm intrigued by how this program once dominated TV, only to become a tacky relic of the past. Did you know that the cars in *Pimp My Ride* were all fake?



Ruth Stanton

Ceramic Landscapes 1

watercolour, pencil and ink

81.0 x 37.0 cm

\$820

Ruth Stanton // Artist Statement

Ruth Stanton is a Melbourne-based, kiwi artist. She holds a BFA Honors from Elam School of Fine Arts, where she began working in ceramics and printmaking. Stanton's works explore the relationship between ceramics and the places they are made, travel through, and end up.

Ceramic industries shape our landscapes. Parks mark the locations of former clay pits. Hills of shards and wasters (flawed ceramics) are evidence of productive kiln sites. Lost cargos at the bottom of the sea tell of porcelain fever and global trade routes. All are traces of where clay and ceramics have been.

Settled within our homes, ceramics are used in our daily lives, displayed to show our tastes and collected for their significance and worth. They gather in miniature landscapes... tall mountains by the sink and vast rolling hills across the mantelpiece.

Stanton's *Ceramic Landscape 1* continues her consideration of the relationship between ceramics and place. In this work an arrangement of objects becomes a landscape, and the image of a landscape dissolves into the forms made from its earth.

This work is reflective of the shifts the 2020 Melbourne lockdowns brought to Stanton's work. Without access to print studios her practice focussed on more accessible mediums. Taking a step back from etchings and working with watercolour, pencil and ink allowed Stanton to produce larger works, suited to vast landscapes.

Comprised entirely of domestic ceramic objects, the scene is reflective of the limited surroundings of lockdowns spent entirely at home. The painted cobalt decoration that spans the ceramic surfaces depicts a stylistically simplified landscape of atmospheric fading mountains, suggesting a dream of wider open spaces and far away places.



Victoria McGinness

Women's Work

embroidery on canvas fabric

14.0 x 25.0 cm

\$500

Victoria McGinness // Artist Statement

"Women's Work" is a hand embroidered piece, created with thrifted black thread and calico in a Victorian style.

At the top of the rectangle of fabric, a hand playfully sits, spinning an oversized ring on the tip of its finger, framed by borders of ornamentation and the words "you don't own me", a defiant lyric from the 1963 pop song by Lesley Gore.

The medium of Hand embroidery has been used purposefully to play this strong, feminist lyric off with the historical connotation of needlework as "women's work", which has historically been seen in popular culture as an intentionally pacifying pastime for women, particularly during the 1800s.

With the juxtaposition of these conflicting symbols of repression and emancipation, I seek to subvert ownership and pride back into the highly skilled, but often disregarded art of embroidery.



Latifa Elmrini

How far back can I wash my eyes?

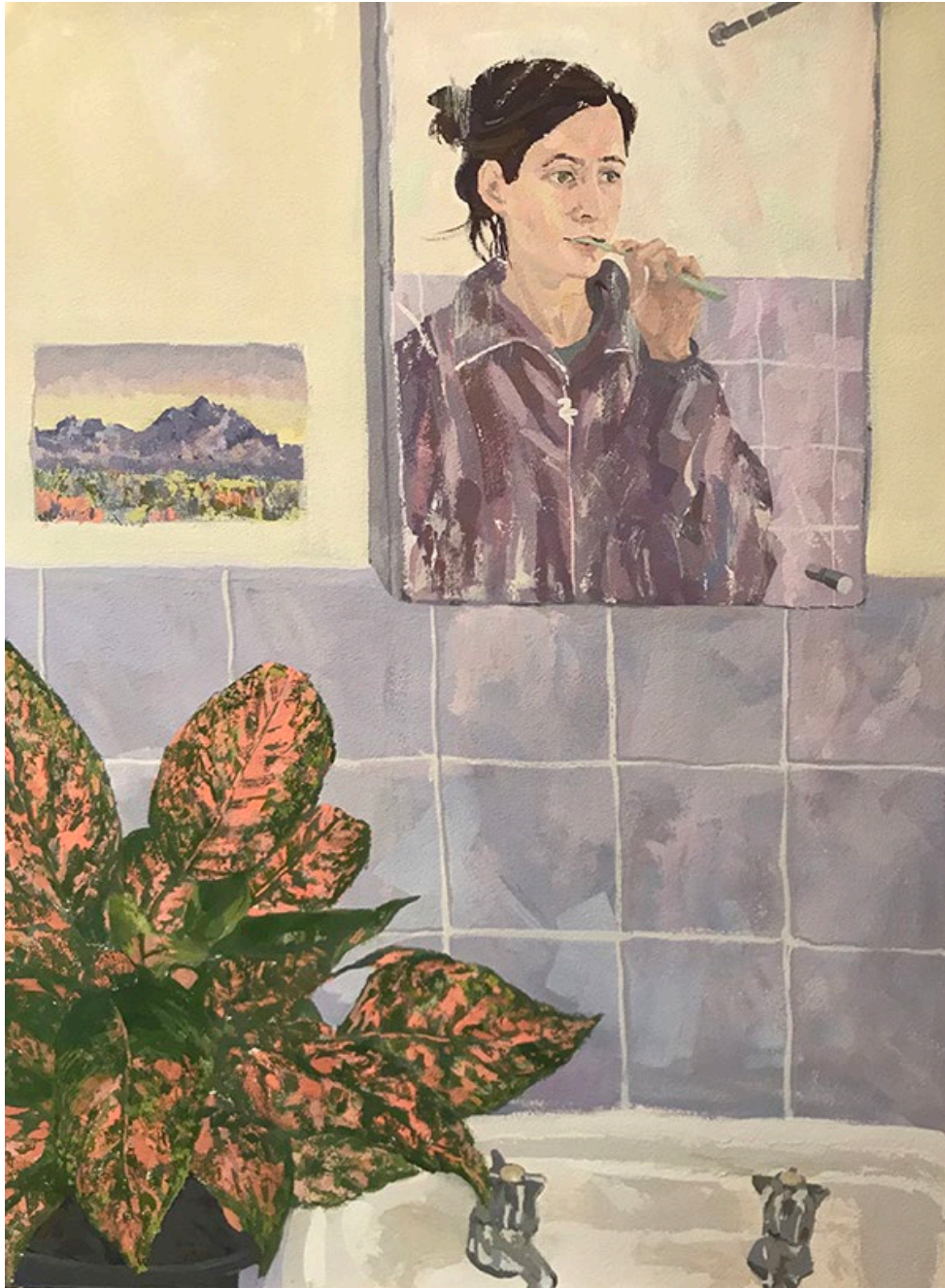
oil on canvas

68.0 x 95.0 cm

\$3,700

Latifa Elmrini // Artist Statement

How far back can I wash my eyes? is the first piece in a series of paintings that explore notions of memory, longing and be-longing through a fictionalized lens. It attempts to capture fragments of a desire located in an unreachable liminal space. Flattening the field of vision, this piece aims to challenge traditional Western notions of perspective and linear narrative structure by offering a vision that is fragmented but vaguely familiar..



Elena Larkin

In the Bathroom with Namatjira's Haasts Bluff

gouache on paper

71.0 x 56.0 cm

\$1,800

Elena Larkin // Artist Statement

I painted this self-portrait at the beginning of August 2021 in lockdown in Sydney. Finding the beauty within my apartment's walls led me to a newfound appreciation for the familiarity of the domestic space. This painting depicts me brushing my teeth beside a Lady Valentine plant and a postcard of Albert Namatjira's landscape 'Haasts Bluff'. The transportive magic of art is something I contemplated with renewed appreciation in lockdown. Spending so many days alone it felt fitting to turn to myself as a subject and to commemorate the daily ritual I maintained even when things were very strange.



Em Jensen

What a Drag it is to See You

film photograph

42.0 x 59.5 cm

edition of 20

\$350

Em Jensen // Artist Statement

For too long the representation of drag culture in mainstream media has been incredibly exclusionary and lacking diverse representation. Shows like Ru Paul's Drag Race have only given a platform to predominantly queer, cis-gender males who present as drag queens, but female, femme, trans and non binary drag performers presenting as kings and things are not given the same exposure. There are many more versions of drag and have been for a long time, but we're rarely given the opportunity to see anything but a conventional representation. What a drag it is to see you documents anyone who considers themselves a drag performer; challenging the stereotypical portrayal of drag culture and giving space for a diverse representation of performers to be seen.



Monika Cvitanovic Zaper

Remediation VII

turmeric, tea dye and thread on recycled shirt

46.0 x 32.0 cm

\$400

Monika Cvitanovic Zaper // Artist Statement

Monika Cvitanovic Zaper is an early-career artist predominantly engaging with textiles. She explores their materiality as a language to voice thinking about knotty issues and to encourage the sensory experience of the viewer. Her practice is driven by an ethics of care that encompasses self-care, care for textile-based knowledge of her female lineage and care for the environmental impact of art production.

After completing a Bachelor of Fine Arts (Honours) in 2020, she started her PhD candidature at UNSW Art, Design & Architecture in 2022.

Monika has previously exhibited in Melbourne and Sydney and has been a finalist in RAS Young Artist Prize, Lethbridge 20000 Art Award, Jenny Birt Award (2019 & 2020), Emergent 2021, Art Edit Self-represented Artist Award (2022) and is the winner of the 2020 Tim Olsen Drawing Prize.

'Remediations', an ongoing series of work is realized through a radical practice preoccupied with ways of thinking about values of time and labour. Informed by ecofeminist observation of the correlation between exploitation of women and the environment, the works embody a position of resistance from which to act with care. The artist's engagement with textiles serves as a language to voice concerns for the diminishing appreciation for slow textile practices in relation to environmental implications of production and consumption associated with late capitalism.

Starting with a small step in the form of a stitch to transform the discarded clothes, the artist attempts to mend the lost connection between the product and labour that went into its production. The worn-out shirts are remediated by the processes of dyeing using spices and kitchen waste followed by laborious cross stitching. While the function of the pieces becomes obscured, their prior history remains traceable by the way they are folded, encouraging consideration of knowledge and investment behind them. The repetitive stitching serves as a material-based remedy regarding overwhelming concerns for waste coupled with recycling as a form of taking reparative action. Such use of thread becomes a daily ritual that reclaims and slows down the accelerated time and registers it in the accumulation of stitches.



Erica Elgin

Fervor

copper plate etching and aquatint

28.5 x 28.5 cm

edition of 15

\$475

Erica Elgin // Artist Statement

Fervor – a multi-plate aquatint etching – is an exploration and expression of the profound emotive reactions experienced when attuned to the captivating details of nature present across Melbourne. This rich celebration of texture, movement and colour aims to extend the viewer's perspective from seen to sensed, inviting a deeper appreciation of the living world. Intuitive and emotionally-charged reactions to details of living botanical specimens have been etched onto copper plates from direct observations. These sensations and impressions create an abstract landscape of raw emotions with an interplay of evocative colours, marks and shapes. Each copper plate layer is applied with differing transparencies, integrating rich and varied colours and gradients with distinctive etched lines. Elements of living matter are captured and refracted through highly meditative and contemplative intaglio techniques in a sequential multi-plate process. This amalgamation of multiple plates – in which the image emerges through stages of increasing development – recalls the growth and temporal processes of germination and maturation during a plant's life-cycle.

@theprintmakingflorist

www.theprintmakingflorist.com



Lauren Joffe

Untitled (vessel)

stoneware

31.0 x 13.0 x 14.0 cm

\$850

Lauren Joffe // Artist Statement

Lauren Joffe has a particular interest in the surfaces of her pieces. She uses a limited colour palette in a subtle graduation of tones in order to explore form through lines, light and shade. For this piece she has created a work in which she has used a range of marks and patterns and a selective use of textured glaze to convey the surfaces and forms of nature. The surfaces of her pieces are all hand painted and the act of mark making is a very slow and meditative process, with fluid marks applied to the surface in varying depths to create distinctive irregularities, textures and surface oxidization.



Lala Zarei

Holy Maryam (Mary)

screen print on fabric

180.0 x 60.0 cm

\$999

Lala Zarei // Artist Statement

This triptych printmaking installation is a tribute to Iranian women who have been fighting for their basic rights for more than four decades.

Being one of them, I was forced to veil when I lived in Iran. Compulsory hijab is a means used by religious authorities to suppress women hence the society that I felt in my bones and hated with all my heart.

Navigating through my art studies, I realised that my art is significantly inspired by my personal life experiences as such.

For this work, I am portraying a friend of mine "Maryam", She lives in Iran. She is a bright, well-studied young woman. She is fighting to gain control over her body like many other women.

This installation consists of three images:

- 1- Unveiled (left panel)
- 2- Veiled (middle panel)
- 3- Suffocated by her hair (right panel)

In the first image, she appears at home, where she feels safe to be the way she wants. Although the second image is how she is forced to appear in public, I wanted to bold her loose hijab as she would try to defy Islamic Regime's norms and power by risking being arrested by the morality police.

The third image is a symbolic edited photo that shows Maryam strangled by her hair. It is referring to a religious quote that women will be hanged from their hair and tortured by God in hell if seen as stranger men unveiled.

For this work, I used fabric to print on. It resembles the same piece of fabric women have to wear as a hijab.

To print, I used invisible ink and glow-in-dark ink. The viewer needs to use a UV torch to reveal the images. That is a deliberate feature to engage viewers. It is also a symbolic representation of Iranian women's challenges in getting rid of the hijab and becoming visible in society.



Alison Ford

Dynamic Collision

oil and acrylic on canvas

60.0 x 60.0 cm

\$600

Alison Ford // Artist Statement

I enjoy the sensation of seeing and looking at colour. I paint motivated by the fleeting dynamic collisions of colours and shapes I see around me. But I do not replicate scenes and natural phenomena I experience. I paint abstract semi-geometric motifs. Such shapes give form to the way I see elements in the world as altered by the chance fall of light. I do not see trees or stones or hills, but evanescent swathes and patches of colour.

I make paintings and collages, of unexpected, unpredictable colour combinations; pictures abstract in character; inferring the way colour and shape might appear and disappear from prominence in view in the real world. I devise rules to foster chance in the selection of colour. I discovered even colour by chance required an input from the artist at some point to ensure the integrity of the idea for the painting was upheld. But I am keen to allow unpredictability to play a role in the colours I use to minimise a sense of a 'designed' colour scheme in my artwork. This is key to my idea that there is no wrong use of colour.

I was also interested in the effect the shape of the motifs had on the perception of colour. I thought the use of grids or lines, or any formal geometric shapes produced distracting real-life associations. I realised I wanted people to see the colour of a painting foremost and the motifs to support and hold the colour without looking like a nameable something.

I see each piece I make as making order from chaos. I create the chaos and re-order it; these processes happen concurrently during the making. I never know when a piece is finished until it is. But I always know when it is not. This journey of an image unfolding is much more reassuring than grappling with happenstance in the world outside. I revel in the feeling of creating visual harmony and order and peace in an artwork. Something that has not been present in life of recent years.

For me, painting is a method of communicating my excitement for colour, a non-verbal purely visual experience. My use of chance in colour selection and non-descriptive motifs are vital towards achieving this. The multi-hued shapes I paint, enliven the picture as an evocation of colour experience, of place and time unknown, but somehow, familiar.



Jake Taylor

The Field

oil on Belgian linen

182.0 x 152.0 cm

POA

Jake Taylor // Artist Statement

In physics, the field refers to the region in which a particular condition prevails, especially one where a force or influence is effective regardless of the presence or absence of a material medium. This painting investigates the same phenomena, where painting elements (colour, line, form) are fused together in a field, the painting surface. Prevailing elements are brought forward, while non prevailing elements are pushed back. The painting represents the spiritual concept of balance through this investigation. Opposing forces exist through interconnection. Summer and winter, night and day, land and water, masculinity and femininity, dark and light.



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