



# Emerging Artist Award 2024

Image: *How Will I Remember (detail)*, Ming Liew, winner of the Emerging Artist Award 2023, digital video, 1920x1080 pixels, 33 mins



The ninth annual Emerging Artist Award at fortyfivedownstairs brings together the work of 30 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 2024** is proudly supported by [Bambra](#), [Jasco](#) and [Wonki](#).

Special thanks to guest judge Lyndel Wischer.



**Amanda Freestone**

*If you don't laugh, you'll cry,*

Oil on linen

20.5 x 20.5 cm

\$340

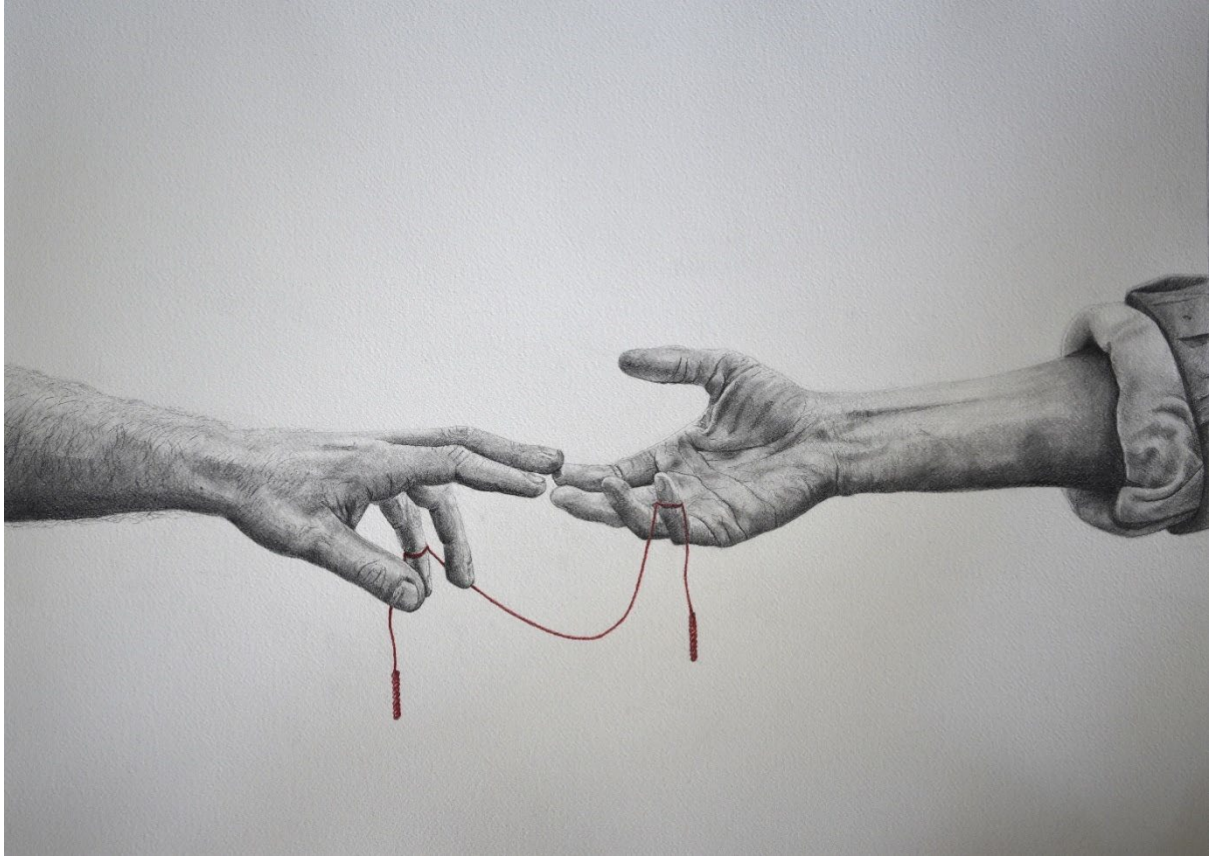
## **Amanda Freestone // Artist Statement**

Living life is wild. For every bright and beautiful moment you experience, you are just as likely to experience chaotic and relentless moments of loss and pain.

As a human being, and an artist, the human condition has become an obsession of mine. I have been exploring this within my work, pulling figures and feelings from my internal psyche and realising them as artworks. Once these have become tangible objects, I imagine them taking on their own lives, becoming something independent of me as the artist.

I have been utilising oil paints and pastels to create a body of pseudo-portraits, which aim to unsettle the viewer by juxtaposing slightly odd characters, with slightly odd expressions, against bright, colourful backdrops. In doing so, I endeavour to remind viewers, and myself, that whilst at first glance, things may seem bright and beautiful, nothing should be taken at face value. If we are willing to sit in discomfort and confront the dichotomies of life; light and dark, happy and sad, hopeless and hopeful, we may be able to better understand ourselves, and hopefully, each other.

My submission "If you don't laugh, you'll cry" is a pseudo-portrait that I dreamed up whilst in a dark place of my own. I hope that you are able to see the beauty in his flaws and that you love him in all of his ugliness, just as I do.



**Amanda Tonkin-Hill**

*Destiny*

Graphite on cotton rag

90 x 70 cm framed

\$650

### **Amanda Tonkin-Hill // Artist Statement**

Influenced by my observations of life post the pandemic, I am currently investigating human touch in my work. I am enamoured with the powerful emotional and psychological affect the simple action of connecting skin to skin with another person affords and yet with that connection, there lies risk. Each time we touch another person, we roll the dice on what that connection will bring to our lives.

My drawing "Destiny" speaks to the unseen exchanges entangled in the concept of "Red String Theory". This theory suggests that we are somehow destined to find people that make a significant contribution to our lives. It traverses western and eastern belief systems, offering connections across cultures and other differences. The colour red itself is widely considered symbolic of love and prosperity, creating further bonds across borders that connect us to something greater.



**Amelia Lynch**  
*Thelymitra*  
Glazed ceramic  
8 x 7 x 6 cm  
\$850

### **Amelia Lynch // Artist Statement**

My art making practice explores my connection with the Australian Landscape. 'Thelymitra' encompasses my interactions and perceptions of our landscape. The utilisation of colour, shape, form, texture, and positioning play a pivotal role in creating my interpretation of the landscape. Ceramics enables me to represent the kaleidoscopic view of the micro and macro landscapes of Australia, with focus on the textures of eucalyptus bark, wattle flowers, concave rock-pools, reflections of water in bush creeks, yabbie exoskeletons and native birds paying particular attention to the small details that each organism has in order to create a sense of authenticity.





**Andrew Gurman**

*How Will I Remember You?*

Mixed media

240 x 240 cm

\$5,500

### **Andrew Gurman // Artist Statement**

"How Will I Remember You" stands as a poignant exploration of our deepest unraveling, navigating the realms of absence, dissolution, and the transient nature of existence. Inspired by the profound journey alongside my father as he approached the end of life, this mixed media piece offers a visceral response to grief, acknowledging its inevitable presence.

Within its layers, the artwork encapsulates the delicate dance between memory and loss, the fleeting touch of a hand juxtaposed with the final exhale. It serves as both a testament and a tribute to the bittersweet beauty found in transition, capturing the transformative essence of dissolution and renewal.



**Ayah Zakout**

*MOTHER/FATHER TONGUE INSULTS*

Yarn, thread and fabric

114 x 83 cm

\$3,400

## **Ayah Zakout // Artist Statement**

MOTHER/FATHER TONGUE INSULTS is a textile piece celebrating language and cross-translation between both of my native tongues, Kūki 'Airani Māori and Arabic.

Reaching at the roots of communication, I venture a few animals that are used as insults in both languages. With childlike, naïveté patterns and colour-ways, the insults provoke you through their own childish measures: intended as a cross-cultural study on how we begin name-calling in our familial circles. How do my identities play into one another?

A meditation on the interposition of art-making and self-immaturity induced by the cultural language we choose to embrace, I ponder whether home starts with playfulness in word.

With choice to use fabric and threading, brought together with verbal guidance from my mother's working-memory in her Pasifika hands, I am reminded of my roots and ancestral gifts.

Ayah Zakout is a Naarm-based visual artist of Palestinian and Polynesian descent (Kūki 'Airani Māori and Tahitian), currently situated on Bunurong/Boonwurrung land.

As a multidisciplinary artist, Ayah ventures painting, collage, photography and film/video- often combining different mediums. She pursues a range of subject matters, primarily that of cultural importance and sentiment- to linguistic questioning and reflection regarding their political identity.

Currently prioritising textile work and archive, Ayah desires to depict what entire self-expression truly entails.



**Cam Summers**

*Down, With Me*

Acrylic, charcoal, ink, pastel on canvas

150 x 150cm

\$1,900

### **Cam Summers // Artist Statement**

'Down With, Me' is an expression on communication within human-centric relationships, and comments on the excessive tendencies of modern society, particularly within the fabric of urban environments. The work utilises figurative representations to contemplate themes of internal conflict, consumption, and existence, simultaneously prompting discomfort and self-reflection. The contrasting aesthetic of resolved form and raw linework, produced with various mediums represents the intimate resolution of themes playing between emotion and thought. These interpretations are translated through movement and commotion conveying a chaotic elegance that reflects the artists' personal perspective.



**Dani Watson**

*Strength*

Photography

120 x 120 cm

\$2,999

### **Dani Watson // Artist Statement**

"Strength" is a central piece in the series "Connection", which delves into the intricate ways we connect with the landscape. This work explores how contemporary photographic technologies can capture and convey the essence of rural spaces, fostering a deeper, more meaningful engagement.

By weaving together insights from cultural studies, visual arts, and technological innovation, "Strength" examines our relationship with the landscape and the authenticity of this connection in the modern world. Through this series, I aim to spark a dialogue about how we perceive and interact with nature, encouraging viewers to reflect on their own ties to these powerful yet often under appreciated environments. My work invites an exploration of the serene strength inherent in the Australian landscape, urging a renewed appreciation and connection.





**Felix Oliver**

*Dripping palms*

Inkjet print on Platine paper, American oak, UV Glass

63 x 44.5 cm

\$850

## **Felix Oliver // Artist Statement**

How do we embrace each other while traversing the undercurrents of loss? 'Dripping palms' embodies the motions of tensing, longing, scrambling, reflecting and forgetting that are enacted through processes of grieving.

Like water in a cupped palm, memory will slip through and disappear into the body it belongs to. 'Dripping palms' showcases ways we may grapple with the temporal warp of recall and relationships.

By uncovering understandings of 'bodies' as both human subjects and ecologies, 'Dripping palms' situates water and wider environments as an allegory for memory. Through the investigation of what constitutes our own physicality, this piece inspects the divisions between external and internal by questioning where our materiality, 'self' and memory ebbs and flows to, particularly through periods of culmination.

Considered, is how we relate to our surrounding bodies through mourning, despite the distortion of memory with each re- visitation. By capturing conversations of gesture, 'Dripping palms' navigates the fluidity of despair, support and release.

I'm asking what occurs when shifts are undergone. What is torn away, and what could possibly be filled into these lost spaces?

'Dripping palms' summons the experience of holding on tightly to; another, oneself or a thing, all while engaging with sensations of mourning and inevitability.

By placing subject/s submerged, surrounded or embraced in various bodies\*, the image search ecology as a source from where all things come and go.

My work positions flesh, water and the environment as an archive of memory. 'Dripping palms' inspects how each can access, exchange and speak with one another through grief and change.

A translated excerpt from the 12th Century poem 'perle' (author; unknown)

splendid depths

banks pleasing

Swirling

bottom; stood; staring;

flashes through glass; glinted

pebble; pool; fixed;

continual flows

brimful

watery stirs

mourned

Grieved; me alone

concealed; glittered away

pleasure

land untroubled

sorrow; heartache

pleasant water

shining.



**Geraldine Richards**

*The Map is the Territory*

Acrylic on linen board

50.5 x 76 cm

\$2,800

## **Geraldine Richards // Artist Statement**

*The Map is the Territory* comes from a wider body of work where I have been considering landscape painting as a counter device to patriarchal oppression. I create fictional aerial views of regional Australian sites. As a female-identifying artist, this process allows me to take authorship over the act of Australian landscape painting— a traditionally male dominated domain.

The gridded structure in this artwork suggests dominant histories of male control. Through colour choice and fine line work I am visually suggesting a counter-balance to this emotional turbulence. I am acknowledging the safety present within one's private imagination, through the act of thinking and painting as a woman. My imagination is the origin behind the landscapes I have been building. I am creating and claiming fictional realms through painting, in hopes that I can echo a reclamation of space in external social situations.

Using a process of 'carving out' with paint enables the work to emerge gradually, while a flat graphic style references the modern era of design from which I was born—a period that has seen an ongoing burgeoning of feminist repatriation. I draw deep influence from the memory of my mother— a creative woman who was stymied by the male dominated values of her time. This urges me to ask questions of how I relate to taking up space in the world. By creating my own landscapes, or worlds, I am positioning myself in a place of control, building feminist agency in the process.



**Guste Sakalauskaite**

*Floating Through*

Photography

50 x 70 cm

\$820

### **Guste Sakalauskaite // Artist Statement**

My fashion editorial *Floating Through* styled by Nick Hendry was taken on my trip to Japan in June last year. I found Soryoo a local designer and a model and did the shoot in Shinjuku, Tokyo. Mai Deguchi who was the model for the shoot was half Cuban and half Japanese which I found quite interesting as this is not the norm for models in Japan, so I really enjoyed exploring this. I found the designer's clothes quite unique and loved that they were all handmade, that's why I really wanted to work with him.

I think the particular shot of the model upside down is also a reflection of me travelling through Japan and how I felt visiting as a foreigner.



**Holly Block**

*Once such a pretty girl...whatever have you become?*

Installation

2 metre diameter

\$5000



## **Holly Block // Artist Statement**

Presented in this installation are the yearnings of five dolls. The forgotten objects assemble in a ritual-like formation, surrounding a vortex of words and symbols. Scrawled in Dorset, an ancient dialect with a childlike capacity for play beyond artificiality and rationale, they long to transcend identity, sexuality, gender and subjugation. On the binary of innocence and tragedy, this mandala remembers darker feminine histories. Language is perceived to be dangerous, warranting the use of Sigils to conceal. They coo and taunt, their desires coalesce, revelling in ferocious desire: an urge to do something inadvisable.

As part of a ritualised practice, and process informed by vital materialism, I go hunting for unloved objects that want me. Sometimes they whimper and sometimes they scream, but they all want something: they all have desires.

My intervention is maternal: I bring these objects home and listen to what they want, then step away, granting their autonomy. I am obedient to their whims.

A seminal doll in this installation first suggested its longing and I yielded: removing its head to satisfy its desire for further existence. It beckoned for more and I responded to the insatiable hunger through manipulation, violence and translation.



**Jacinta Maude**

*Field Work #1 (Spatula with tea bag strings)*

Casting plaster, spatula, tea bag strings, wooden battens

53 x 39 x 3.5 cm

\$470

## **Jacinta Maude // Artist Statement**

*Field Work #1 (Spatula with Tea Bag Strings)* is the first work in a series that Jacinta began in 2023 while studying for her Masters of Contemporary Art. She draws inspiration from her domestic life-world and the concepts of neo-materialism, a theory which highlights the agency, materiality, and significance of objects beyond their utilitarian function.

Constructed using rudimentary casting methods, plaster and salvaged objects from her home, *Field Work #1* transforms byproducts of our everyday consumption into poetic remnants with a sense of both familiarity and strangeness. By searching her drawers and cupboards for hidden, discarded, and forgotten objects, Jacinta contemplates self-identity, acts of labour and care essential for our existence, and what it means to reclaim and reappropriate in a world of mass consumption. Her work aims to elevate these everyday things in ways that find new meaning in what is overlooked and undervalued within our Western neoliberal society.



**Jessica Row**

*(can't see the forest) for the trees...*

Embossed and tannin-dyed paper, copper, ceramic, copper foil

209 x 98 x 46 cm, 150 x 150 x 1.5 cm, 3 x 26 x 24 cm

\$200 per piece or \$550 for the set

## **Jessica Row // Artist Statement**

Jessica Row's practice is driven by care for our natural environment, currently explored through trees and tree bark found in Narm/Melbourne. This work investigates a concern for our changing climate through installation of multiple mediums such as; embossed bark onto tannin-dyed paper, leaving a trace of disappearing trees in the City of Melbourne. These are framed with copper, to align trees with a preciousness we more often associate with other elements torn from the ground; fashioned into an object that has become more common than trees in our urban environment. A nearby shelf displays ceramic casts of bark, making an impermanent object permanent, and serving as a visible record of our changing urban environment, as these trees disappear. Highlighting patterns and beauty that may not often be seen or appreciated in our daily experience of trees, as a call to action to better care for the world around us.



**Jonabelle Cogan**

*Deconstructed Shirt, Bib, with Joiner Skirt*

Textiles, photography

200 x 150 cm

Deconstructed Shirt: \$350, Harness with Bib: \$250, Joiner Skirt: \$300

### **Jonabelle Cogan // Artist Statement**

This work combines my love of upcycling and photography, aiming to inspire sustainability and zero waste through artistic creativity. The shirt is constructed from two separate shirts, and the appliqués are crafted from a bedspread found at my local second-hand shop. The mesh skirt is also sourced from the same place, featuring a photo montage of the Otway Forest.



**Kate Rae**

*Vim and Vigour*

Portrait of my late husband as a child with burnt armoured corp squadron flag.

Flag: 34 x 71 cm, Portrait: 53 x 63 cm

\$550



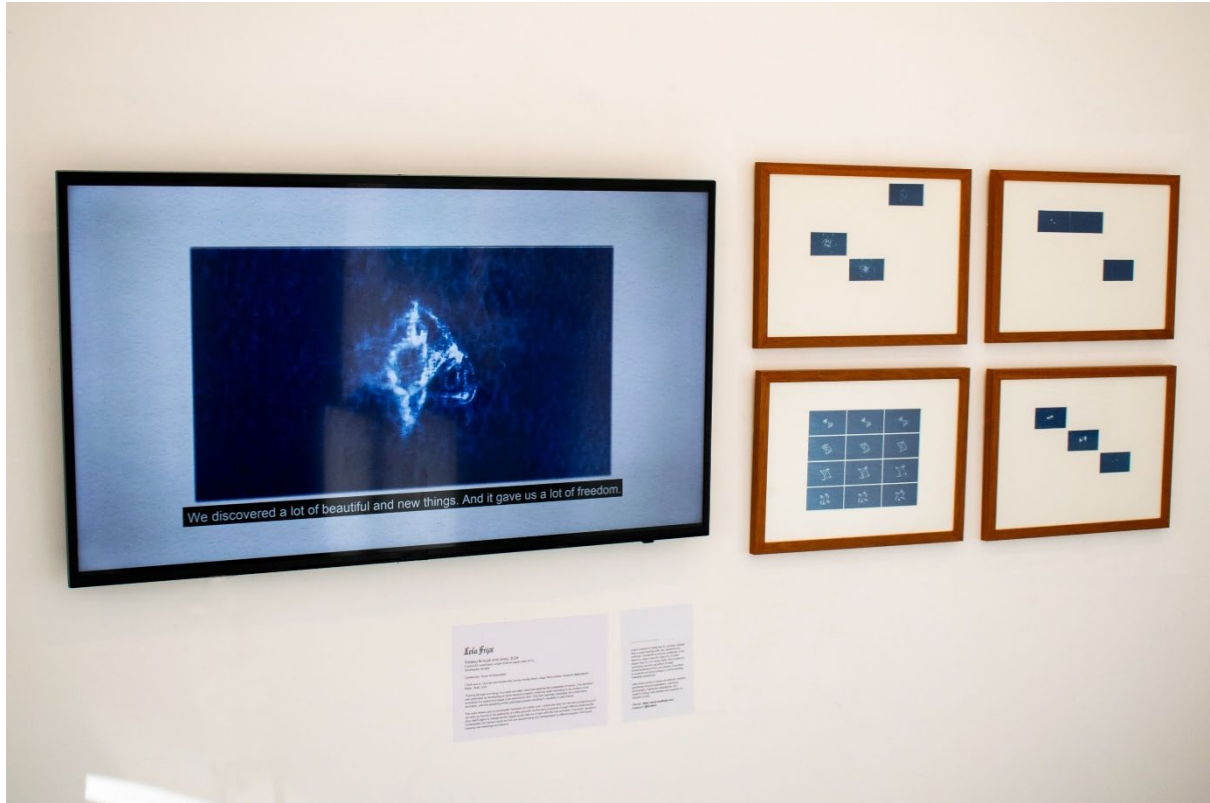
## **Kat Rae // Artist Statement**

This work rises from overwhelming pain to demonstrate the courage, endurance and resilience of survivors, and protest the destructive myths surrounding the Military Industrial Complex.

Philosopher Jean-Francois Lyotard wrote that postmodernism began with the questioning of metanarratives, and that 'petit recits' offer alternative narratives to the traditionally held beliefs which underpin our society. In my life, I've seen the destructive nature of the Military Industrial Complex, including the injury and suicide of my abusive veteran husband, Andrew.

After Andrew died, I destructively intervened with the mountainous archive of memorabilia I inherited. I intravenously dripped oil-like-ink stains on his picture-perfect portrait. A tormented face appears where I burned his Army squadron flag. I harnessed the power of violent acts in creative practice to convey resistance to cultural and national myths reinforcing military power. Through this process my inner turmoil was reformed and transformed. By breaking the archive, I artistically explored how destruction is generative.

As I made, I realised that personal trauma is inseparable from its social and political context. In the news I witness how the Military Industrial Complex, on a grand political scale, is killing tens of thousands of children whilst most of the world accepts a more reassuring metanarrative of 'the right to defend.' My personal experience of war and its aftermath amplifies my voice as I join in fearlessly demanding 'cease fire now!'



**Leila Frijat**

*Passing through and along*

Framed Cyanotypes, Single-Channel Video

4 Framed Prints (45 x 33 cm) and Video Work (57s)

\$650 per print or \$2,600 for the set

## **Leila Frijat // Artist Statement**

*Passing Through and Along* examines the ever-evolving nature of familial stories. It draws upon a recorded conversation with my mother over coffee. As the story is passed back and forth between digital and analogue mediums, it increasingly falls out of sync with the original recording. It is further distanced in its translation from Arabic to English. The story rendered into a series of statements and facts.

Accompanying the animation are four cyanotype prints of frames that were omitted in the final video. These moments capture small but crucial details that reveal my mother's character; her dark humour, the quiet stillness when she remembers, or dramatic proclamations of life being like a volcano as it rises and falls. Passed along to me, I chose to have these remain untranslated, keeping them sacred to a moment shared.



**Louis Dickins**  
*Hoddle Street*  
Acrylic on canvas  
90 x 90 cm  
\$700

### **Louis Dickins // Artist Statement**

Hoddle street is a painting about two people finding and protecting each other from the wind, the city and the chaos of everyday life.

Harsh light illuminates the other lonely figures creating an interesting narrative. Each person has gone through something withering and yet despite it all, there remains something hopeful in their eyes.



**Lucy Crowe**

*i think that i think too much*

Digital Photography, Graphite, Ink

243.9 x 137.1 cm

\$750

## **Lucy Crowe // Artist Statement**

'i think that I think too much' aims to create a compelling sense of unease by blurring the lines between reality and the abstract unknown. In creating my art, I primarily use oil paints, digital and film photography, and graphite. This variety of mediums allows me to experiment with different textures and techniques, which is crucial for conveying the intricate details and emotions central to my work.

"i think that i think too much" is a short stop motion film that delves into the labyrinth of the subconscious, exploring the surreal and enigmatic realms of the mind. This piece is a confluence of digital sequenced images meticulously overlaid with graphite and ink drawings, creating a fluid, dream-like narrative that oscillates between the tangible and the ethereal.

The film's surreal aesthetic is a deliberate attempt to mirror the often fragmented and abstract nature of our thoughts. Through a series of symbolic and metaphorical visuals, I aim to capture the essence of what it feels like to be caught in a web of overthinking. The use of graphite and ink brings a raw, tactile quality to the digital medium, grounding the otherwise otherworldly scenes in a familiar, yet slightly unsettling, reality. Embedded within the film are layers of symbolism and poetic references, both colloquial and profound. These elements serve as touchstones, guiding the viewer through the otherwise uncharted territory of the narrative. The symbols and metaphors are intentionally open-ended, inviting individual interpretation and introspection. Each viewer is encouraged to find their own meaning and resonance within the visual and thematic tapestry.



**Martin Claydon**

*Heaven in Disorder*

Oil and acrylic on linen

139 x 189 cm

\$4,000



## **Martin Claydon // Artist Statement**

This painting immediately imposes a condensed field of painted objects. A brick wall, an apple, a wad of cash, a lump of coal. Rejected objects washed up along a shoreline like forgotten belongings. A serpent polices a man-made barrier overgrown with Devils ivy. An undrawn curtain hangs above a wooden rostrum, its primary purpose unclear. A box for public speech, a forum for debate, a theatrical stage, or a winners podium. All this contrasted against the eternal authority of the sun.

This rectangle of action with its all over approach, flattering of painted space, distorted forms and easers. Result in momentary stable-unstable conditions. Conditions which duplicate as a kind of substitute for life, lived from hour to hour, day to day. Nothing is stable, all is shifting, changing. It is in this sense that the painted object remains live. A frame of evidence or experiences perhaps. Forming a documentation of the very open and potentially catastrophic situation we live today.

Traditionally speaking when there is a crisis we generally know where history is moving. This is to say towards a brighter future. If we act according to history, employ higher historical laws 'Heaven' remains in order [in a general world view sense].

However things are much more dangerous today, you might say 'Heaven is in disorder', as we lack a sense of general orientation. Presently, there is less and less space for shared communications and we no longer share values, customs, attitudes etc. A server lack of dialog leads to a disintegration of the social order of customs and unwritten rules. Every network of rules that one obeys in order to belong to a certain space, involves a deeper layer of how to apply those rules to maintain itself. Agreement upon basic values; principles in which we all can coexist within the same space, is essential in a society that perceives itself as democratic.



**Mary Nguyen**

*Lost 'n Found*

Oil on wood panel

40 x 40 cm

\$680

### **Mary Nguyen // Artist Statement**

Lost and found objects are always so intriguing to me, either because of their dusty appearance or the stories of their past owners. These objects make one wonder: how long have they existed, and where have they been? It's like a mirror to the past to understand those who came before us.

It reminds us of the forgotten truth: in the end, no one can really cling to their belongings or materials forever. People come with nothing and eventually leave with nothing. So instead of chasing something that ultimately won't matter, live a life that's healthy for your mind and soul. One day, when looking back, you'll have no regrets.



**Melanie Sky**

*Fuelling the Flames*

Acrylic, pastel and woodblock on reclaimed canvas

3 panels – 46 x 93 cm, 47 x 97 cm, and 68 x 70 cm

\$995 per panel or \$2,950 for the set

## **Melanie Sky // Artist Statement**

*Fuelling the Flames (2024)* is a triptych responding to lived experience with bushfires, a recurring theme in Sky's practice. Materiality plays an important role in exploring the human impacts on the environment expressed through abstracted aerial landscapes. Sky's method of reusing and repurposing materials in her work mirrors the natural cycle of destruction and regeneration. Sky uses vivid colours and textures highlighting her personal sensory experiences - bright, loud, and saturated. This ongoing investigation examines the profound beauty, resilience, and power of the Australian environment while exploring Sky's sense of self, place, and connection.

Melanie Sky lives and works on Djaara Country in Maldon, and grew up deeply influenced by art, dance, and music, surrounded by the bush in coastal NSW on Darkinjung Country.



**Michael Kemp**

*Evidence (redacted)*

Oil on canvas

97 x 310 cm

\$4,600

## **Michael Kemp // Artist Statement**

Kemp's work explores the world of images created by CCTV and surveillance cameras. The purpose of this technology is to aid law enforcement in the capture of suspects, the recordings of which can be used as evidence in the legal system.

The only context in these recordings is of the event being captured; we learn nothing about the people involved other than their description.

Within his social community, one of Kemp's responsibilities is to sift through CCTV recordings to identify crimes, generally car break-in's or thefts etc.

"There is a moment when, going through a recording, a crime is located. It's the 'gotcha' moment. Viewers may be upset by the perpetrators and sometimes express strong opinions.

I'm constantly surprised by the complexity and ambiguity of people, but CCTV reduces anyone in its view to a physical description. This very specific focused reality contrasts with how I understand people to be. This contrast is the subject of my painting."

The triptych 'Evidence (redacted)' is a loose interpretation of CCTV footage of a crime that took place on the street one night. It was presented in court as evidence and the suspects were convicted. A black and white still from the footage was published by a local news organisation but was first redacted to protect the identity of the victim.

"Compositionally, this painting contrasts structure and fluidity, and clarity and ambiguity. I see the redaction as an accepted social filter. I included it in the painting because it provided part of the structure."



**Nadine Schmoll**

*Living Together (Circle)*

Waste plastic, UV exposed algae

215cm diameter

\$1,750



### **Nadine Schmoll // Artist Statement**

*Living Together* is an ephemeral homage to symbiosis, a biological relationship found in corals. Embodying a colony of larger-than-life coral polyps, forms are made by sculpting waste plastic bottles with heat, water and sand. An algal pigment is applied which fades over time through exposure to sunlight, just as corals lose colour when their symbiotic algae is expelled.

Sculptures have been made in a series of community workshops with over 700 children and adults. Nature is resilient, however mass bleaching events are increasing in frequency due to human pressures. Polyp vessels symbolise the latent potential inside each of us to foster more mutually beneficial relationships between ourselves and the more-than-human world.



**Nani Puspasari**

*The Strawberry Golden Baby Shortcake*

Hand-built ceramic, earthenware, glaze, lustre, resin

25 x 25 x 25 cm

\$1,495

### **Nani Puspasari // Artist Statement**

The birthday cake is a powerful symbol of the passage of time and our ways of celebrating it. This ceramic sculpture reflects my personal feelings about how we cherish celebrations while also recognizing aging and the fleeting nature of life. The use of gold ceramic lustres adds another layer, symbolizing the preciousness of these moments. Through this ceramic piece, I explore the delicate balance between our love for joyous occasions and the inevitable flow of time.



**Pilar de la Torre**

*Kewpie Convention*

Oil on canvas

76 x 100 cm

\$4,888

## **Pilar de la Torre // Artist Statement**

The inspiration for "Kewpie Convention" was the birth of my granddaughter who has bright blue eyes. She reminded me of the kewpie dolls that were a feature at the Royal Easter Show in Sydney where I grew up. As a child, I wanted a kewpie doll and never got one. So as an adult I managed to obtain an entire collection of 14 and this painting idea came together.

When I arranged them, I thought that they looked so small and easily overlooked, hence I decided to make them larger than life.

I used a strong warm light source to illuminate them and immediately fell in love with the light effect that was created.

The way the light shone through them was mesmerising. I overlapped them to create a play of light and shadows within the composition.

As they are older dolls and made from plastic or celluloid materials that has changed over time and I noticed that there was quite a lot of variations of warm and cools in the colours of the dolls so I used that to create visual movement. The other interesting discovery was how translucent they were under a strong light source and therefore created some interesting strong orange reflected lights.

I painted the background with simple rectangular shapes to juxtapose the spherical modelled forms of the dolls.

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**Rebecca Jones**

*Watching The Ebb and Flow of Resistance.*

Charcoal, paper, cardboard and twine

155 x 128 x 20 cm

\$1850

### **Rebecca Jones // Artist Statement**

Watching the Ebb and Flow of Resistance is made from paper, cardboard, drawings and twine that have been sculpted together to form a series of masks, body parts and accessories.

The work has been made by taking charcoal rubbings from my surrounding environments and collecting paper and cardboard that had prior use: protective coverings and packaging safeguarding previous artwork from damage, written documentations and bags for carrying heavier loads. The actions undertaken with these materials included ripping, sticking and moulding paper together. I find the sensory experiences of these activities to be meditative and a space to examine my personal histories and relationships. I watched these narratives appear, be re-arranged and disappear into the materials.

This artwork serves as a place for individual interrogation, encouraging the release of outdated biases and fostering a clear sense of self. It is significant to my research as it relates to my ongoing studies in New Materialism and Zen Buddhism.



**Sophie Baker**

*Farm changing*

Acrylic on canvas

50 x 40 cm

\$550



## **Sophie Baker // Artist Statement**

I grew up in this wild place, my parents farm, over 400 acres of Ngunnawal country. Looking down on it from the edge of 'Under-log hill' the immediate challenges dwindle to a farmhouse toy. The bigger picture looms. Emotions morph: sentimental, looking back; worry, looking forward. Responsibility to country, heritage, environment, wildlife, community and the next generation. Succession planning the unplannable, unmanageable, unleadable, unachievable, an unpredictable potential. Inevitable. Wantable? Can I see myself / my child growing as farmer responsible? And rearing their ugly heads are unpredictable climate changes and sadly predictable biosecurity invasions. Grassy woodland ecosystem threatened and economic achievability questioned. It's a beast's muddle behind the thorn bush.

Could I pull the trigger from the shadows?

But just for a moment, sit here in the bird song. Savour the silver lining. Warm autumn day. Rewilding achievements insight. Wilderness therapy. The sound of canvas strikes a new beginning... and I remember the wild games we used to play.



**Tashi Columbro**

*Tiny, trembling clusters of atoms*

Acrylic on linen

82 x 82 cm

\$1,200

### **Tashi Columbro // Artist Statement**

Three sisters sleep together, intertwined and vulnerable. The process of their growth and independence on hold for the night.



**Vittoria Cugno**

*Picnic Shenanigans*

Oil on canvas mount board

84 x 56 cm

\$2500

### **Vittoria Cugno // Artist Statement**

In our fast-paced society, we often chase material possessions to fulfil false desires that are created by capitalism and consumerism. However, this pursuit ultimately leaves us disappointed when our material accumulation doesn't attend to our authentic needs. Without slowing down and self-reflection, we often forget to prioritise genuine connections and personal growth.

Picnic Shenanigans celebrates a time of fun with my friends, while exploring the visual language of movement. It serves as a reminder for viewers to appreciate the candid and often overlooked moments, and to cater to our inner child in our busy and stressful lives.



**Bambra**



**wonki**

Fortyfivedownstairs.com

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