

Not quite there

Nick Ashby

As someone who walks a lot, I have spent much time observing my local environment. For a while I became focused on the frequency of discarded and lost items, such as shoes, gloves and eyeglasses. I was interested in their abandonment and the stories they hinted at. While I couldn't quite imagine why so many shoes end up on the streets, as a new wearer of glasses I soon learnt how easily they can be lost. Seeing these objects in the landscape made me think of the connection we have with our environment; how careless we can be but also how vulnerable we are when we lose items we rely on.



Sharna Barker

The series of clay works *move-in-with-on* and paper work *it starts as a shock* are part of an ongoing self-portrait project. Expanding imitative and traditional methods of narration, the project asks how material aesthetics and identification with physical relationships emphasises bodily awareness and embodied relations. Sharna negotiates form and formlessness, and a 'not yet' characteristic that produces an open and endless quality, attending to ideas of interiority–exteriority, and the known and unknown.



Leah Emery

Leah's practice is concerned with storytelling which packages often difficult content in a shell of mirth and whimsy. Her work serves as a protest to the cultural etiquette of withholding a healthy public access to topics surrounding gender, identity, sex and intimacy, which, conversely, are so quintessential to the human experience, as well as an objection to the cultural tendency of promoting and rewarding an unhealthy, manipulated, homogenised body aesthetic. Leah's ideas are primarily rendered in feminist and humanist textiles.



Timothy Fairless

Stretch and warp. Three high-contrast scenes of moving water become elasticated representations of time and object. They inherit an internal recreation of the outside world where, held in memory, our relationship with who we were and where we've been cannot conform to the rigid physics of spaces we've experienced.



Jacinta Giles

False Continuity (Hollywood Cinema) investigates the gestures and textural layers of female representation in this genre of film. In combining photographs of Hollywood Cinema movies—generated from experimental photographic processes—the work enables the viewer to engage with the representation of women at a medial level. As the impact of the gestural structure of cinematic narrative on the perceptions of 'being a woman' predominately remains unnoticed, this work reflects on cinema's historic and ongoing mediating power.

Parallel and Temporal are adaptations of the work *False Continuity (Hollywood Cinema)*.



Genevieve Memory

The themes of Genevieve's interdisciplinary practice are identity and the mind, which are realised as expanded portraiture and self-portraiture. Genevieve is particularly interested in gender as expressed and read through the language of clothes. Her rolling project, *The semiotics of the dress*, challenges viewers to reconsider rigid gender and identity boundaries in contemporary society by interrogating the sign value of clothing and its relationship to gender bias. Genevieve combines painting and sculpture with clothing, fabric and textiles to create low-relief hybrid art objects that feel embodied despite the absence of a body. The works in *Not quite there* were made over a seven-year period and are representative of her ongoing investigation.



Vicky Satchwell

Vicky is an undergraduate at Queensland College of Art. She works in a variety of media with an emphasis on sewing and textiles. Vicky aims to present what were historically women's crafts in a contemporary and often humorous way. She is interested in representations of the female body and the roles it assumes.

The *'Found' Needlework* series is a response to incomplete works of long stitch, by unknown makers, found in secondhand shops and online. Designed by female employees of Australian company Semco, but chosen for production by male management, the images present an idealized version of colonial buildings and a fictionalised, pastoral outback. *Richmond Bridge* and *Prospect House* explore the hidden female presence in these landscapes, echoing the broader invisibility of women in other spheres, such as science. In contrast to the Semco designs, *Under the Jacaranda, 1903* is based on a celebrated work depicting Brisbane's Botanic Gardens. The city's imported Jacarandas coexisted with another less attractive introduced species, the bacterium causing syphilis. To stop the spread of this venereal disease, and to "protect domestic purity", the Contagious Diseases Act of 1863 allowed women to be imprisoned for three months or more.



Joe Swepson

Joe explores notions of gender and identity through the mediums of photography, installation, video, and augmented reality (AR). His work dissects and deconstructs accepted narratives built on a western system of binary classification that is unable or refuses to recognise the multiplicity of experiences of identity. As a non-binary artist, Joe uses the familiarity of the body to disrupt accepted gender tropes creating counter fictions as alternatives to the binary gender system.

Underlying *The Weight* is the notion that gender is an act, not a fact. Its depiction of the body as an adaptive organic system versus a fixed synthetic body captures a moment of binary struggle which reflects Joe's own struggle to be free from the weight of externally imposed gender. *Moving Images* employs photography and moving image in a camp and playful invitation to the viewer to experience the phenomenological understanding that gender is not fixed. In a challenge to the binary regime, the triptych *Transcendental Collapse of Contentment* actively

disrupts the power structures of western society and asks: What is it to say we have a non-binary lens? What do we see through this lens, and can it allow a new ongoing state of ephemerality?



Leisa Turner

Leisa's works examine how we comprehend and value repair and how this notion correlates to the human imperative for perfection in both material things and ourselves. Formally constructed images are combined with stitching interventions to create photographic/textile works. Both reflection and shadows are employed as strategies to express temporality offering a "then and now" visual experience from disrepair to restoration. Inspired by the ancient artisan technique of Kintsugi, gold embroidery thread is utilised to articulate the repair and celebrate the subject's flaws.

These works seek to undermine our desire for perfection by exploring how visible repair alters our understanding of an object or place. Leisa equates these broken things with the self and our preoccupation with perceived faults and shortcomings. This body of work advocates for the acceptance and admiration of imperfection by creating new meaning out of injury and ruination.



Henri van Noordenburg

The works explore effects on the natural environment due to global warming. The images are created by drawing with a knife and sandpaper onto an inkjet print. At times the nude figures will appear in the image questioning the survival of humanity in sometimes nightmarish landscapes, while other compositions are reminiscent of an oasis that once was.

Simulating hopeful futures through manipulation of landscapes, and using early Dutch landscape artists as a reference point, the work interrogates the actions of human activity. It challenges our position in the world of climate change and champions a return to the Divine.

