

Taygan Bassi

South Australian School of Art

My art does not reflect reality; my photographs do not present a scene of which is common in real life, they reflect my own imagination, they are a simulation of my world. I take what interests me, an idea that entices me, and create scenes to replicate the visions that I see in my mind.

Recently I have been exploring Greek mythology. I investigated the horoscopes and the Greek muses and adapted them to my style of artistic portraiture; taking ancient ideals and finetuning them with my creative and modern sense of thinking.

Welcome to my imagination.

Alice Blanch

South Australian School of Art

My body of work is based around experimenting with the Box Brownie camera and the various ways in which a photograph can be captured when using the camera. I have experimented with paper negatives and managed to fit both 35mm and 120 film into the cameras. During this year I have become infatuated with photographing the landscapes around Adelaide and cloud formations and have mixed this fascination with my film experimentation. My final results are these overlapping panoramic photographs.

Ula Blocksage

South Australian School of Art

I use my practice to question and challenge time, space, and my personal existence within them. Fantasising about other epochs from a young age, I have often felt that the great eras of the past better correspond with my personality and mentality. I use photography to explore my feelings of historical displacement and to acknowledge the impossibility of living within a romanticised memory of the past, whilst still coming to terms with my own life.

June Brady

Adelaide College of the Arts

In my ceramics I use hand building to bring individuality to each object I make. Although I exert my influence on the clay, the objects also influence me. Subconsciously, a conversation takes place that leads to the final outcome.

My current work is based on vessels, used for containment, social, ritual and religious purposes for many centuries. The cylinder constructions mirror stages of development; growth spurts in humans, growth rings in trees. Lines within the objects reminiscent of journeys travelled through life, occasionally presenting an abyss that needs to be crossed.

Sundari Carmody

South Australian School of Art

The small unique instant print is a homage to the intimacy of miniature portrait paintings dating to the 17th century, where the viewer is drawn in to experience an intimate moment (however short it may be), but the blurred image is also a reminder even photography cannot stop time and the moments cannot really be brought back.

Patty Chehade

Adelaide Central School of Art

I have an affinity for light. I am driven by a desire to make light appear in my work and to translate luminosity through the medium of paint. In my practice it is not only optics but the whole synaesthetic experience that I am interested in; the palpable space of light. The phenomenology of perception directs my exploration as I alter surfaces to yield a chromatic sensuous glow. Through a process of reduction these surfaces become simple but rich and offer the viewer the chance to ponder their purity and reveal light with that engagement.

Ruby Chew

Adelaide Central School of Art

I am concerned with beauty, glamour and masquerade in an attempt to reveal the inner qualities of my sitters; to celebrate their intricacies and embellish them through paint, watercolour, collage and costume. I have used formal devices such as colour combinations and heightened saturation to give the portraits a sense of hyper reality.

Eleasha Field

South Australian School of Art

Work throughout my artistic development often emulates the personal and emotional experiences concealed within my adolescence. The work - *woeBEgone, home is where the heartache is* - embodies the notions of conformity, restraint and dejection and aims to signify the psychological and sociological implications emanating from my overprotected childhood. The work is a snap shot. Capturing conflicting feelings of abandonment, freedom and isolation as a representation of differing facets of my depression and upbringing. The driving force behind my work has been to confront personal insecurities and through the expression of my art free myself from past hurts.

Jayson Fox

Adelaide College of the Arts

I am primarily concerned with telling stories or rather re-telling stories. I'm a glutton for words. I ingest them by any means possible: eavesdropping, reading, making my own conversations. Once the words are in there I extract them and give expression to them by writing, drawing, painting, printmaking and sculpting.

I often take quite a passive stance in life, by being a watcher, observing people navigate life, in real time and in film and television, harnessing these episodic truths. Only when the thought becomes important enough to be told, do I reconstitute these collections of memories into a social commentary.

Sally Gibson-Doré

South Australian School of Art

My ceramic forms reference Victorian fine bone china tableware, their cultural associations and their links to memories of the domestic environment. In particular I am interested in how these objects contribute to my identity as a mother, wife and woman.

Sam Howie

South Australian School of Art

My research is focused on experimentation with surface quality in painting that explores paradoxes between the two and three dimensional. Processes using excavation techniques reveal layers of paint beneath a monochromatic surface in and archaeological context of discovery and chance.

Jaynie Langford

South Australian School of Art

//y is to I love you, as 459 is to *ily*

In the creation of this body of work I have endeavored to articulate the ever-expanding influence of handheld apparatus (in particular, the mobile phone) on contemporary language.

Saddened by the rapid extinction of indigenous languages, I have become intrigued with the possibilities of an emerging language driven by the interfacial systems available on common mobile handsets.

Acronyms have subtly infiltrated contemporary language, however it is through the act of interacting with the handset interface that an overlooked, symbol-based alphanumerical vernacular emerges.

Megan Mackenzie

Adelaide College of the Arts

Our ability to see is a gift and a tool. It is how we see that defines our way of thinking and the way we perceive our surroundings. We relate to things visually every day, our first experience of their appearances usually determining how we respond to them thereafter. Our curiosity of each other causes us to analyse one another via our exteriors, making decisions and judgements immediately and unconsciously. Our margin of error in this process is significant.

At what point do we think about someone's inner identity rather than their physical one? Do our perceptions and decisions of others affect them mentally and/or physically?

Kirstie McGregor

Adelaide College of the Arts

Researching traditional women's craft inspired my exploration of pattern and collage. As a child I was fascinated by my mum's careful consideration to check, measure and align pieces of fabric to form beautiful pieces of clothing. My work reflects the ideas associated with dressmaking and traditional women's handicrafts with the careful arranging of patterns and colours to imply the making of beautifully constructed handmade garments.

Lorelei Medcalf

Adelaide College of the Arts

Making art, for me, is about the urge to play and experiment, the compulsion to create. With an intuitive approach I compose my etchings directly on to a metal plate. The images evolve through multiple proofs and states and a battle of scraping, sanding and polishing so that visible traces remain of where I have hesitated or changed my mind.

These are impossible, unpractical inventions - slightly menacing, oddly humorous. They are the chaotic, slightly obsessive but harmless creations of the unconscious, that strange and marvellous part of oneself that encompasses our fears and follies, our mystery.

Sophia Nuske

South Australian School of Art

Perceptions of human social behaviour are explored through the alteration of everyday objects reinterpreted in clay. Assumed function is subverted; "useless not in the sense of being without purpose, but without utility." Through subtle coercion the viewer is manipulated to acknowledge the significance of social interaction and re-evaluate the everyday object.

Sudjic, D 2008, *The Language of Things*, Penguin Group, London, p.167

Maria O'Daniel

Vizarts, O'Halloran Hill

Much of my work is inspired by memories of childhood, the art nouveau period and a vivid imagination. My early years were spent growing up on a dairy farm in Holland, walking over paddocks covered in wildflowers that gave me a love of nature with its wonderful colour spectrum and sensual curving lines. I spent many hours picking daisies and other flowers, while my father milked the cows, which I then made into chains and crowns with my mother's help.

I now use many of those early memories, and the nature which surrounds me today, as my inspiration to create unique distinctive jewellery pieces such as my Daisy Rings.

Riley O'Keeffe

South Australian School of Art

I present a state of liminality, between existence and nonexistence. The paint presents shapes, colours, tones and size, hovering between recognition and unfamiliarity, representation and abstraction. Slowly, an image appears, intended or otherwise. But the paint breaks apart into its own abstract forms. The image, like its subject, slowly decays and disappears. Hovering on the edge of abstraction, the entropic nature of the painted image subjects itself, similarly to the dying figures in their beds, to a sudden negation of its existence.

Tiffany Rysdale

Adelaide College of the Arts

This body of work involves the creation of soft sculptures, which I designed and hand-made. I bring these creations to life on canvas. In this series entitled *Shadows* I explore the relationship between fear and anxiety in contrast to comfort. The soft toy represents comfort and the large shadow symbolises the exaggerated fear. Techniques such as perspective and distortion have been used to further emphasise the shadow in proportion to the toy.

Carly Snoswell

South Australian School of Art

I aim to discover the extraordinary in the ordinary by exploring the materiality of simple, everyday objects. By experimenting with the material's inherent qualities, I aspire to create new and interesting forms. Repetitive processes in my artwork allow these forms to grow and take on a life of their own. Driven from patterns and shapes in the natural environment, my installations accumulate organically to create a space in which the viewer can let their mind wonder, to contemplate their own imagination.

Tom Squires

South Australian School of Art

When making a work I begin with the following as a blueprint, a foundation, a framework:

The idea of parallel universes taken to the point of nothing in particular – ‘situated’ at a point where every possible combination of form (or formlessness) exists in relation to every other possible combination of form (or formlessness) in every possible way, with every possible contradiction intact, to the point of a total illogicalness. A point where art and science meet, and neither can be recognised as itself, or the other – fused, as a logical nothingness.

“To be is to be perceived.” – George Berkeley.

If to be is to be perceived, then the most distilled state of being would be to perceive nothing, to perceive as nothing. Nothing perceiving itself – perception itself, being itself.

The fundamental connection (between art and existence): Nothing present in form, nothing trapped in form (for a while). The fundamental difference (between art and existence): One conscious. One not.

...From here space is introduced, in which form is introduced and shaped, until the form is as transparent as possible, revealing the blueprint, the foundation, the framework, as itself, as much as possible.

David Sutor

Adelaide College of the Arts

The aim of my sculpture is to engage on an intuitive level with the observer through a directly physical, 'gut-reaction' to shapes; shapes that can inspire an instinctive call to action, or even just a sense of play, rather than have an obvious reasoned or emotional impact.

Big, simple shapes can seem to have a deep significance - one that cannot be quite identified, but can create either a comfortable connection like 'coming home' or an awkward reminder of something that one has tried to avoid.

A simple, solitary sphere can evoke a spiritual connection with the sun, the moon and our planet Earth. Yet, at another time, it might just recall a childhood sense of free-spirited fun.

Orb is intended to be a large, friendly work of art with which one can feel a reassuring sense of alignment and just a touch of intrigue.

Heather Teakle

Vizarts, O'Halloran Hill

Two themes feature in my sculptural-installation work and jewellery or body pieces. One is my passion for encouraging viewers of all ages to interact with the art, in this case the 'squishy pieces'. I want to break out of the 'don't touch' paradigm and entice viewers to touch, re-shape, re-arrange pieces.

My second passion is the use of traditional feminine craft techniques. The use of twining, knotting, crochet and other techniques allows the creation of forms not possible with other techniques.

Mei Sheong Wong

Adelaide College of the Arts

How do we know who we are, at this moment, in this place? Identity may be a tentative, ever-changing construct; and awareness a fluid, shifting, disrupted process. My work engages with this aspect of the human condition – its uncertain and ephemeral nature. It explores different states of consciousness, portraying contradictory or ambivalent viewpoints and paradigms.

The current focus of my work is on print media and artists books, incorporating text and imagery, often based on my drawings and photographs. The text aspect of my work usually derives from conversation, folksong, poetry or other literary sources. My techniques include etching, lithography, serigraphy, linocut, stencils, calligraphy, letterpress, digital imaging, as well as drawing and painting.

Zoe Woods

South Australian School of Art

Through this body of work I explore the parallels between the microscopic patterns and forms that make up the human body, and those found at larger scales in the landscape. I have utilised the distortive qualities of thick, hot blown glass to simultaneously reveal and distort the viewers' perception of their physical being. I am interested in the way that glass is able to bend light, to stretch, magnify or distort an image, and the metaphorical associations this can entail.

Kerri Ann Wright

Adelaide College of the Arts

My work is focused around the environment and is a reflection of my personal views on the treatment by humankind of animals and nature. Birds are a constant motif throughout my work. They are traditional symbols of strength, wisdom and awe, but also represent fragility and innocence. The plants featured in my work are Australian wildflowers, and again refer to fragility and the beauty of nature surrounding us. The combination of birds and plants in my imagery suggests nature healing nature, hope and new life growing from wisdom and strength.

George Zacharoyannis

South Australian School of Art

This work came about from an exhibition with friends about animals. I decided to make work about themes that highlight the human condition, not choosing to separate human beings from other animals as some do. These themes are from our social library and inform and socialise people. The stories or characters are re-examined to bring to mind questions or alternate resolutions than those previously considered.

Part of the beauty of the ambiguity of the work is that it is open to interpretation and resonates in different ways on examination. Death, greed, retribution, love, divine presence, transience, paradox are represented. The gold lustre is used in this work to highlight enactive elements among the individual sculptures. The work can be displayed in its entirety, in small sets and for some pieces individually.

The works displayed like this highlight something about my aesthetic values when it comes to sculpture. There is a wabi-sabi acceptance to perceived flaw throughout the process. This I feel makes the work more interesting as its textures are varied and its total outcome unpredictable. For this work the concept takes precedence over the aesthetic and the detail omitted is a distraction omitted.