

ANTIPODS:

MAGICAL
MAGICAL
CREATURES
CREATURES
WITH
WITH
BACKWARD
BACKWARD
FEET
FEET

A University of Saskatchewan, Canada and
University of Southern Queensland, Australia
Visual Art Research Project

CO-CURATED BY SUSAN SHANTZ AND BEATA BATOROWICZ
ASSISTANT CURATOR: LINDA CLARK

ANTIPODS:

MAGICAL CREATURES WITH BACKWARD FEET



Installation image at Snelgrove Gallery, Canada, featuring Christine Czajkowski, *Polish Girl*, and Emily Glover, *Untitled (clouds)*. Photo by Barb Reimer.

ISBN: 978-0-9924481-1-0

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TITLE Antipods: Magical Creatures with Backward Feet

AUGUST 2015

CONTENTS

CREATURES IN COLLABORATION	4
Susan Shantz and Beata Batorowicz Co-Curators and Mentoring Artists	
INVENTING AUSTRALIA	6
Marcus Miller, Director, Gordon Snelgrove Gallery, Department of Art and Art History, University of Saskatchewan	
THROUGH THE HOLE IN THE FENCE	7
Jessica Morgun, MFA candidate and Antipods course participant, University of Saskatchewan	
ARTISTS	10
ANTIPODS BLOG	52
Elizabeth Babyn, MFA candidate and Antipods course participant/blog designer, University of Saskatchewan	
ACKNOWLEDGEMENTS	54

CREATURES IN COLLABORATION

Susan Shantz and Beata Batorowicz

Contemporary cross-cultural dialogue and collaboration in visual art can often interject the experience of a collision of artistic worlds. This form of collision provides a conceptual shift from projected assumptions concerned with imagining the 'other side' to the reality of engaging within its very scope. In turn, self-knowledge can be altered through broader social exchange and newly acquired forms of understanding.

Through this collision of worlds, a suspension of disbelief occurs, evoking a capacity for creative slippages and transformational cross-cultural tales. This triggers the concept of the 'Third Space' in Homi Bhabha's *Locality of Culture*, whereby social agency can be found in the very sense of in-betweenness and point of transition. However, hybridity here is not the focus, but rather the sense of possibility and creative potential that can occur through unknown spaces and unexpected forms of artistic collaborations.

In this light, the project *Antipods: Magical Creatures with Backward Feet* presents a unique international exchange exhibition between the University of Saskatchewan (UofS), Canada and the University of Southern Queensland (USQ), Australia that explores not only a collision of artistic worlds but also the slippages between the academic and art industry contexts across the hemispheres.

Engaging in a vibrant dialogue, this Canadian-Australian touring exhibition series explores the role of cross-cultural dialogue, mythology and shape shifting through collaborative forms of art practices and processes of exchange. This project is led by artists from both universities who showcase a diversity of approaches to shape-shifting from simple formal transformations to more conceptually driven and metaphorical approaches in art making.

There is a courageous aspect to confronting that which is unfamiliar, that can create rich perspectives for artistic practice. Within this specific university context, visual art research is also underpinned by the premise that artworks need to demonstrate a point of departure from familiar grounds to offer an original contribution to the field. Interestingly, in practice-led research, artists not only become researchers but also the researched as they are the creators of the work and are subject to self-reflection. Hence, this essay proposes that the artists themselves become quasi-creatures that shape shift through the very process of collaboration and their own practice.

The artist intuitively adopts the dual roles of the researcher and the researched, and the process changes both perspectives because creative and critical inquiry is a reflexive process. Similarly, a viewer or reader is changed by an encounter with an art object or a research text as prior knowledge is brought into doubt by new possibilities. Many artists and educators acknowledge the reality of reflexive inquiry, which 'works against' existing theories and practices and offer the possibility of seeing phenomena in new ways.¹

The value of the original contribution is further based on the extent and quality of the broader public impact in response to the artwork. Yet the approach to collaboration in this project, *Antipods: Magical Creatures with Backward Feet*, thrives on the very unpredictability of artistic collaboration. This reinforces the relationship between imagination, creative action and reflection as part of the research process, which in turn contributes to the creative art field. Theorising about an artwork is

¹ Alvesson and Sköldbberg (2000) in Graeme Sullivan, 2009 'Making Space' in *Methodologies of Practice-led Research and Research-led Practice*, p.47).

different than being engaged in the very experience of making the work and its intuitive process.

The exhibition series exemplifies the broader innovative studio research curriculum of both universities and the importance of creative, practice-led research for senior students and undergraduate students in the Bachelor of Creative Arts – Visual Art (USQ) and the Bachelor of Fine Arts and Master of Fine Arts (UofS) programs. The Bachelor of Creative Arts Program at USQ places a strong emphasis on studio practice and encompasses a diverse range of Creative Art disciplines including Music, Theatre, Visual Art and Film, Television and Radio, whereby hybrid practices and cross-disciplinary practices are encouraged. Within the Visual Art discipline, USQ offers a rigorous technical and conceptual exploration within 2D areas including Drawing, Printmaking and Painting and 3D practices involving Sculpture and Ceramics. Similarly, UofS students receive training in these same 2D and 3D artistic media with opportunity for hybrid practices and experiential learning offered through special topic interdisciplinary opportunities such as this one.

This cross-institutional collaboration began with Professor Susan Shantz briefly visiting the USQ Toowoomba Campus in May 2014. A meaningful cross-educational and artistic dialogue began and was further developed through this project. Given the timing of the teaching semesters, the artwork was firstly initiated by USQ students responding to the theme of this exhibition and aligning it with their own individual focus. Once the works were completed, images were sent to the UofS students to visually respond to, as a way of developing the cross-cultural dialogue through the idea of 'imagining the other side'.

This responsive posture was key to the collaborative intent for UofS students who initially 'imagined Australia' through a series of short multi-media 'sketches'. Each UofS student then selected one work or concept from those submitted by the USQ students to respond to in a long-distance, non-verbal and object-based game of 'telephone'. For the UofS students, this approach opened up new possibilities of materials and forms that occasionally aligned with their previous creative work, but also challenged the notion of a hermetic work of art. Collaboration, common in the sister disciplines of architecture and design, is still somewhat foreign in contemporary visual art. Letting go of one's familiar and preferred ways of working, to consider new conceptual or material territory (including packing and shipping limits for sending art to the other side of the world!) allowed the students at the UofS to courageously reflect on their art practices and enter the blurry creative zone of 'not quite knowing'. They embraced new possibilities in a playful 'dialogue' of imagery and materials that became their creative methodology.

In June of 2015, the first exhibition of *Antipods: Magical Creatures with Backward Feet* was installed by the UofS students at two galleries in Canada: the Department of Art and Art History's Gordon Snelgrove Gallery and the artist-run centre, AKA artist-run in downtown Saskatoon. Subsequently, the exhibition travelled to the Art Gallery of Swift Current, a town three hours away in Saskatchewan where it was shown over the summer months. These spaces provided important public sites where the USQ and UofS student artworks literally rubbed shoulders and came into physical proximity with each other². The result seemed not so much a collision of worlds, although that may have informed aspects of the process; rather, it became an elegant and subtly orchestrated conversation of objects in space, with slippages between things, creating gaps where imaginative interpretation could enter. Surprising juxtapositions, unexpected contrasts and resonant similarities provided new insights and allowed both the student artists and their viewing public to see phenomena in new ways.

The rich cross-institutional collaboration that has been *Antipods: Magical Creatures with Backward Feet* continued with Dr Beata Batorowicz visiting the University of Saskatchewan campus in July 2015. The social exchange made possible by her lectures, studio visits and curatorial input at the Art Gallery of Swift Current, extended this international collaboration and cross-cultural dialogue by grounding it in the personal and providing opportunities for heightened self-reflection. That all of us – students as well as instructors/curators – might be the creatures changing shape is evident in the artwork that resulted from this vibrant exchange and in the personal connections and directions that will, no doubt, unfold in the future.

Professor Susan Shantz

Professor, Sculpture and Extended Media
Department of Art and Art History
University of Saskatchewan
Saskatoon, Saskatchewan
Canada

Dr Beata Batorowicz

Bachelor of Creative Arts & Honours Program Coordinator
Senior Lecturer in Sculpture, Visual Arts
University of Southern Queensland
Toowoomba, Queensland
Australia

² This is made apparent through the installation images featured including artworks by Christine Czajkowski, *Polish Girl*, and Emily Glover, *Untitled (Clouds)* at Snelgrove Gallery on page 2 and Ellie Coleman's, *Untitled (Body of Work)*, and Di Decaire's, *Repetitiveness of Life*, at AKA artist-run on page 55.

INVENTING AUSTRALIA

Marcus Miller

Perspective is everything. The Antipodes were born in the North. They lived in the south and couldn't be saved, unless a few intrepid black coats were to make their missionary ways across the Torrid Zone, the climate of which was reputed to be so extreme that any traversal meant certain death. Referring both to the strange beings and the strange world they inhabited, the Antipodes mimicked the North, as an other place – better in some ways, but generally damned.

Here things were not what they were supposed to be: men were women, calves stewed in their mother's milk and the prime minister was an ass. It was a world-upside-down. Babylon comes to mind. And on first glance disorder and perversion seemed to reign. Trust would not thrive here. How could one predict the outcome of any exchange when local protocols had evolved on the other side of the world?

However, power for the most part, remained intact: the power of the land, the power of speech, the power that some always hold over others... But there was one pregnant and ominously unnoticed difference with Antipodeans: imagination and the inclination to consider themselves from the outside. They did not possess the power of self-consciousness.

Antipodes could not conceive any northerly counterparts that they imagined to exist on the other side of their world. It would have been simple: the opposite of an opposite would surely be the same, and there should have been, one would think, a symmetrical feedback loop of mutual anticipations.

But no, it turned out to be one-way. This is how it went: up until the 17th century, Australia teamed with creatures that appeared human in every respect but one: their feet attached to their legs with toes pointing backwards. Not well suited to locomotion, Antipodes tended to be pictured (and must have been happiest) while sitting. Posing no real threat, European explorers, brave as they must have been, were eager to confirm what they already knew. But as soon as Willem Janszoon landed at Pennefather River in 1606 to take notes and plant some flags, they disappeared – every one of them. In fact they retreated, across the Torrid Zone, back to the churning (and self-flattering) imaginations of their northerly parents.

And now 400 years later, we are in Saskatoon and Toowoomba. We've mastered the Torrid Zone and so much more. We are in both places at once! It no

longer matters where our bodies are. In fact the powers of speech we now possess have evolved to such an exponential degree that we must surely be on the cusp of perfect communication and understanding.

Of course there are still misunderstandings, and naysayers, but they won't be around forever. They live in a different world: an old world of unsolvable mysteries. They're content with filling in cognitive gaps and proceeding in any case. They are in the Dark Ages of mechanical reproduction (or worse) and try to make do with the inevitable shortcomings of representation that occur when a source is copied. In our simulacrum world, we've done away with sources.

It's better this way. Original sources were always hampered by gods and authors who couldn't seem to let go. So when Willem Janszoon was frustrated by the complete dearth of Antipodean evidence in 1606, he simply transposed the Antipodes' most salient attributes (esp. their lack of agency) to the actual flesh and blood people he did encounter. Columbus expected to find Indians, and he did.

But that's more a question for psychoanalysts than semiologists. In the end it seems, belief trumps evidence. Even in the face of dropped calls, power outages, chronic lagging, state and corporate firewalls, we hang on to our fantasy of the instant message.

Perhaps the sublime powers of science and technology haven't quite ushered us past the insufficiencies and inevitable supplements of representation. It may be that we still fail to communicate perfectly and misunderstand more than we care to admit.

Maybe it's not all bad. There's no place for art in Utopia, no reason to bother with the inadequacies of language in a world of perfect communication and understanding. We may well have to content ourselves with, and even learn to love those inadequacies. After all, the gaps and fissures that separate reference and referent produce new and unintended meanings, and sometimes they're bigger and richer than their source utterances. And isn't that the aspiration of all artists: to make things bigger and richer than the sum of their parts?

Marcus Miller

Director, Gordon Snelgrove Gallery
Department of Art and Art History
University of Saskatchewan



THROUGH THE HOLE IN THE FENCE

Jessica Morgun – MFA candidate and Antipods course participant – University of Saskatchewan

This exciting international collaboration provided us, both Canadian and Australian students, with the chance to imagine a place on the other side of the world through a unique artistic exchange. In Saskatchewan, we began our process by creating imaginary archives of noteworthy Australian artists, learning the practicalities involved in packing and shipping work internationally, and responding to USQ student work. Because we were working in response, many of us felt a sense of playfulness and were more willing to take risks with subject matter and materials.

Two weeks into our endeavour, we moved our workspace from the sculpture studio to the Snelgrove Gallery. There, on a paint-splattered worktable, our instructor, Susan Shantz, directed us to begin opening packages of varied sizes. Bubble wrap, plastic and cardboard-encased objects emerged from the other side of the world. Though earlier in the course we had been introduced to the work of our USQ counterparts through photographs and statements sent via the Internet, it was still a surprise to see the actual objects that made it across the ocean.

Some objects were immediately recognizable through the packaging, like flash drives and DVDs. The intent of the maker in these cases was straightforward. Others, such as a package I opened from Madi Turton, were like opening an unexpected present. Not knowing how delicate her pieces were, I carefully unwrapped the three mystery objects. A paper with hand-written instructions fell from the packaging to the surface of the worktable. I read and re-read it until I felt I understood her intent and instructions for how to display these pieces.

Practical experience was a central pillar of this course. We were given a first-hand glimpse into the ins and outs of showing work on an international stage. The practicalities of unpacking, receiving, and installing work without the artist present provided us with opportunities to problem solve. As a result, the issues we ran into and the solutions we discovered were applied to how we dealt with our own work in preparation for the time when it would be travelling across the Pacific. Another result of this experience was a sense of investment I felt with the USQ student work. During the gallery installation process that unfolded over the course of a week, involving work of twenty-eight artists, I became an advocate for Madi's pieces. I felt connected to her and responsible for her art because I was the one (by happenstance) who had received it.

What unfolded in these weeks was surprising and valuable. We knew nothing about our Australian counterparts other than their work and their artist statements. Aside from these clues, they remained mysteries to us, upside-down on the other side of the world. They slept while we were awake and awoke while we were sleeping, always a day ahead of us. Even while we were in summer semester, they were entering the exam period of their winter term. All these factors prevented us from collaborating in real time so our collaboration became one of imaginative spaces and potential connections made visible in the final exhibitions.

Our process reminded me of the story told by Chilean poet Pablo Neruda in his short essay, *Childhood and Poetry*. As a young child at play in his family's well-kept backyard, Naruda one day took notice of a hole in the garden fence. Through the hole he saw another world wild and overgrown. Suddenly a small hand appeared. In the hand was a toy sheep, a gift from the stranger on the other side of the fence. Naruda describes the long-lasting impact of this exchange as such:

Maybe it was nothing but a game two boys played who didn't know each other and wanted to pass to the other some good things of life. Yet maybe this small and mysterious exchange of gifts remained inside me also, deep and indestructible, giving my poetry light.³

I am left looking forward to passing my gift through the hole in the fence, hoping that our Australian counterparts receive as much from opening our mysterious packages as we did from opening theirs.

Jessica Morgun

MFA Candidate and Antipods course participant
University of Saskatchewan

3 Naruda, Pablo 'Childhood and Poetry' in Neruda and Vallejo, Bly, Robert ed. (Boston: Beacon Press, 1971), p.13.

ARTISTS

ARTISTS FROM THE UNIVERSITY OF SOUTHERN QUEENSLAND, USQ TOOWOOMBA CAMPUS, AUSTRALIA

CHELSEA ARTHUR	10
PETA BERGHOFER	11
GLEN BOWMAN	12
CATHARINE CALLAGHAN	13
JASON CASTRO	14
LINDA CLARK.....	15
REBEKAH CLISSOLD	16
ELLIE COLEMAN.....	17
EMILY DONALDSON.....	18
ANN FITZGERALD.....	19
EMILY GLOVER	20
AJ GOGAS	21
LOUISE GRAHAM.....	22
KELLY HOOKER	23
LAUREN JAMES.....	24
COURTNEY-BETH KNOWLES	25
HELENA LOMULDER	26
CRYSTAL McLAUGHLIN	27
CHRIS MILLS-KELLY.....	28
CONNOR O'BRIEN.....	29
TAYLOR ROMEYN	30
REBECCA STANLEY.....	31
MADISON TURTON.....	32
KATIE WAGNER.....	33
RACHEL WELDON.....	34

ARTISTS FROM THE UNIVERSITY OF SASKATCHEWAN, CANADA

ALI AHMED 35

ELIZABETH BABYN.....36

CHRISTINE CZAJKOWSKI37

DI DECAIRE38

TERRY SYKES KNUTSON 39

WILLIAM LEE..... 40

LIEZLBETH LONGAQUIT41

JESSICA MORGUN42

NICOLE PAUL.....43

JACLYN PORTER 44

SAMRA K SHEIKH45

JOSHUA WADE.....46

SHANYSE WEHNER47

MARDEE XAMIN 48

MENTORING ARTISTS AND INSTRUCTORS

SUSAN SHANTZ, UofS49

BEATA BATOROWICZ, USQ.....50

DAVID USHER, USQ51



CHELSEA ARTHUR

*University of
Southern Queensland*

HELICOPTERS

2014

3 video works

Play – duration 1:44 mins

Climb a Tree – duration 1:53 mins

Window – duration 2:03 mins

Every part of nature has the potential to be something magical and beautiful. This work investigates one such bit of magic – the wonder of poetic flight.

Through film, we are transported into the narrative of a bouncy, joyful character completely enthralled by the ‘helicopters’ or seed pods, chasing them about. Her comedic chase, engages the onlooker in a story of childlike play. Additionally, two projections of the pod’s movement, one filmed after having climbed a tree and the other whilst scanning through the branches, act as little windows to other places of adventure.

In the space, the pods, in softly muted, block colours, with the occasional shimmery bronze, are scattered about as though fallen from a tree and tossed about by the wind. The shapes are now part of a parallel world where imagination and untold stories reside. Although the pods sit still, a trail of their movement is evident. The pods pull on the viewer’s nostalgic heartstrings, inviting the viewer to pick them up and let them be ‘helicopters’ again.



PETA BERGHOFER

*University of
Southern Queensland*

MINDMASS

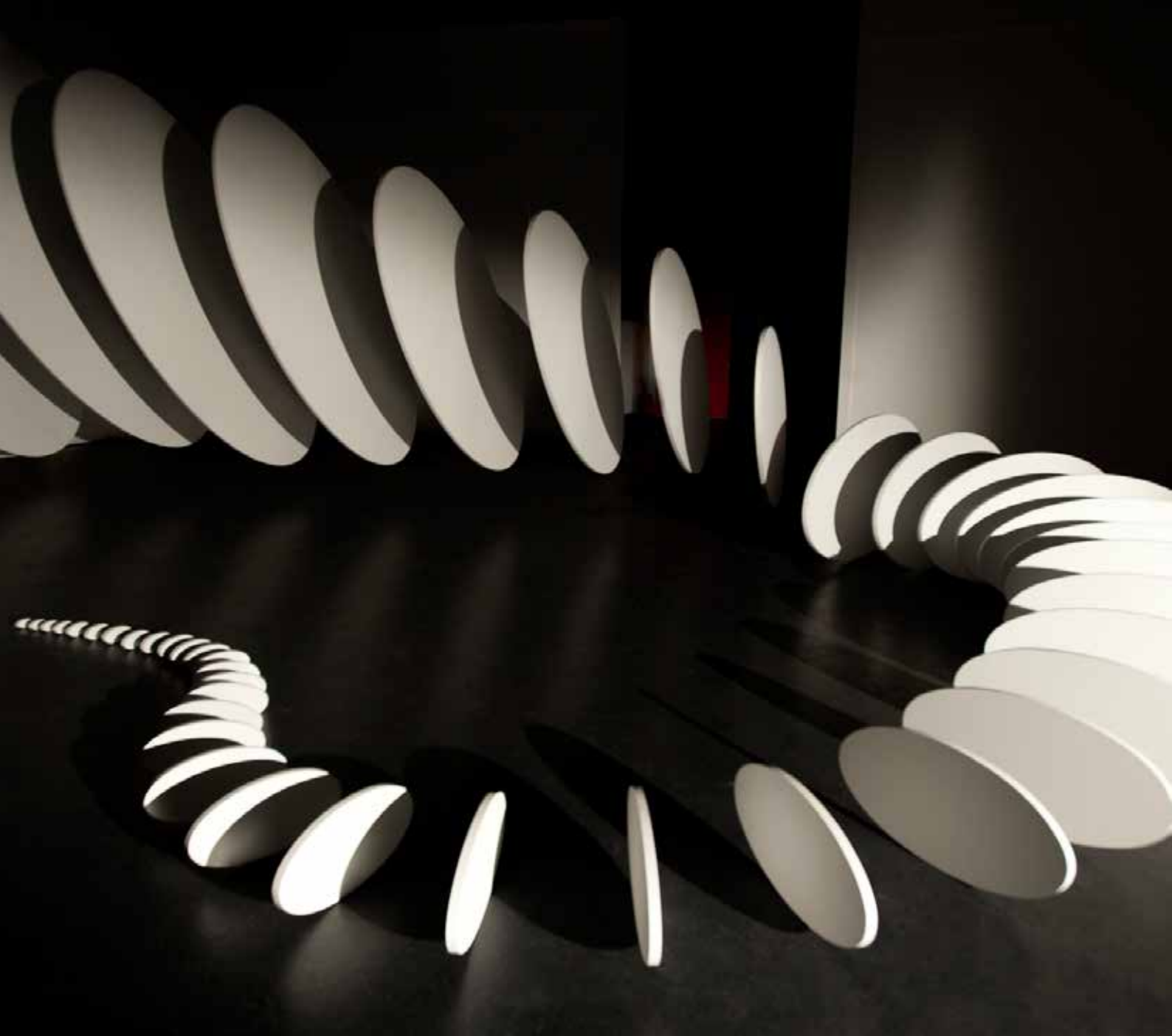
2014

acrylic on pine

dimensions variable

My current practice explores concepts of identity and personal reflection through a variety of materials and disciplines, including painting, ceramics, installation and photography. This particular installation became a platform to explore my sense of place and belonging within the world, its sub cultures and one's inner self. *Mindmass* challenges these concepts through a metaphysical mapping and layering of warped geographical shapes. These shapes bring forward a tension between the organic and the geometric as well as abstraction through representational imagery to suggest a sense of confusion or disillusion.

The use and combinations of colour within the work is also integral to its making and understanding. Colour is used not only as the predominate material for the construction of form, bringing techniques of painting into a three dimensional realm, but also as a tool for expressing a confidence and boldness that may otherwise be hidden. The installation is designed to create an immersive environment for viewers, as they are offered an engagement with personal journeys and thoughts.



GLEN BOWMAN

*University of
Southern Queensland*

FRAGMENTED ILLUSIONS #3

2013

digital print

100 cm x 141 cm

My art practice investigates the role of perception and the ability to create visual illusion within site-specific installations. Through the fragmentation of large three-dimensional forms, I place emphasis on the relationship between positive and negative space as a way of creating perceptual illusion. Central to this approach is the interplay of light and shadow in relation to the impact of scale within my work. These facets are further contextualised through the integral engagement between the sculptural forms, the viewer, and the site.

In *Fragmented Illusions #3*, the role of visual illusion is examined through the use of light, and the way it casts onto the fragmented forms – bringing it to the foreground or rendering it to the background. In doing so, the work blurs the boundaries between what is perceived and what is actually there. Through this process, the role of the viewer is activated; they become critically engaged with the work rather than being a passive observer. This heightens the viewer's awareness of their positioning in relation to the work and how they physically navigate the gallery space.



CATHARINE
CALLAGHAN

*University of
Southern Queensland*

**EVOLVING ENIGMA
FORMS #4**

2014

cotton crochet thread, wire,
ceramic beads

dimensions variable

My work is about possibilities, usually light-hearted, sometimes mischievous, although darker; threatening things may be at play. I have never desired to impose my own ideas on others – my work is deliberately ambiguous, but suggestive.

As they have developed, these biomorphic crocheted pieces have taken on a life of their own in my and other people's imagination – I'm frequently asked, "What are they?" or, "Are they...?"

At different times, in different settings, they are different things, have different meanings. Are they symbolic of some state of mind, e.g. sadness, anger, mischief? Or represent a socio-economic situation, e.g. isolation, loneliness? Or do they depict a natural phenomenon or process e.g. the aurora borealis, predation, or meiosis? Or are they a representation of something, e.g. flowers, jellyfish, or mushrooms. In the end this work is about relationships – emotional, biological, ecological, at the levels of individual, species and community.



JASON CASTRO

*University of
Southern Queensland*

**VIDEO STILLS FROM
FACE TO FACE**

2015

video (colour, sound)

duration 1:30 min

For the philosopher Emmanuel Levinas, the Other is irreducible to comprehension in his theory of the 'face to face' relationship. That is to say, the Other is not reducible to any concept that I can have of them. The nuances of their existence, their complexities, their freedoms and choices are beyond what I am capable of ascribing. The Other overflows any understanding that I can have of them. To reduce to comprehension is to move from the particular to the universal. This process undermines the 'face to face' relationship and interjects a conceptual intermediary, which diminishes the Other. That is to say, to moderate the 'face to face' relationship with ideas of the universal is to imagine oneself outside of the association and assume a position of power. You are no longer talking with, but about, the subject. In this relationship the Other is removed from their particularisation and becomes just one of the many. Through this process the Other's absolute difference is reduced to the same through internalisation, a colonising of the Other that takes the form of possession. For Levinas, this is an act of violence.



LINDA CLARK

*University of
Southern Queensland*

**WISHBONES AND
BACKBONES**

2015

Fabric, embroidery thread,
video projection

Installation dimensions variable

My recent work explores the shifting re-interpretations of motherhood as subject matter in contemporary art. In particular, my work investigates the process of traversing mother/artist identities as a useful model to reinstate a creative space between motherhood and art practice. This premise involves re-orienting domestic rituals and personal narrative as innovative sites in installation art that blur private and public boundaries.

Wishbones and Backbones is a new body of work, in which every-day ritual and personal narrative from the mothering role are transformed with new meanings of female empowerment. These meanings are then transferred to sculptural objects that represent 'relics' of this process. The work subverts traditional expectations of the 'good' mother by exploring dichotomies and undercurrents experienced within the mothering role. Within this body of work, the dichotomies surrounding 'lessons' passed from mother to child are explored, where the lesson could be positive empowerment of the child, or the mother.



REBEKAH CLISSOLD

*University of
Southern Queensland*

HERE WE COME

2013–14

plastic, paint

dimensions variable

My art practice is concerned with creating fictional worlds that blur the boundaries between adult and child states of creative play. I create this sense of alternate worlds by taking on everyday items such as plastic toy figurines, and melting some of their features until they are disfigured and distorted. I also rearrange different toy parts and repaint the forms to create an assemblage of creatures that are out-of-this-world.

The playful and unsettling qualities in my artwork are an important element in engaging with our creative curiosity. In this way, my works are open-ended and are a catalyst for endless stories that hover between the ordinary and extraordinary, familiar and unfamiliar, order and chaos. The contrast between the familiar and the unfamiliar are essential to my work as this allows us to question the reality around us, engaging the viewer in a world that is not necessarily their usual one. This is an important part of my work as it provides opportunities for the viewer to interact in their own unique journey.



ELLIE COLEMAN

*University of
Southern Queensland*

UNTITLED (BODY OF WORK)

2015

resin, insects, mixed media

dimensions variable

My sculptural work explores notions of identity and representation through the use of anthropomorphism in visual art. More specifically, I am particularly interested in the relationship between humans and animals in contemporary art that employ ambiguous, metaphorical and less overt representations of hybridity in light of this topic. I draw on my own personal experiences, and also stereotypes that surround these concepts. I focus on the relationship between the two species and identity through anthropomorphism.



EMILY DONALDSON

*University of
Southern Queensland*

FRAGMENTED SENTIMENT

2014

wood installation
dimensions variable

Living and growing up in rural Queensland significantly informs my art practice. At present, the work addresses the difficulties experienced by families within the agricultural industry in regional Australia. The misunderstanding of rural industries within the Australian psyche is a primary focus of my practice.

The issues referenced within the work include government policies on drought relief, unregulated market forces, and the narrow perceptions of the majority of Australians who are uninformed about the realities of 'living off the land'. This rural lifestyle may be a passing chapter of Australian history given the government's apathy to the harsh realities of Australian agriculture.

Fragmented Sentiment is an installation made from wood donated by my rural community, with each piece cut, sanded, varnished and suspended to create a fractured image. This image represents a memory of what the rural lifestyle is becoming over time – fragmented and lost.



ANN FITZGERALD

*University of
Southern Queensland*

BIPOLAR

2014

willow, straw mesh, jute, rayon
thread, white and yellow lighting
dimensions variable

Exploring the theme 'Magical Creatures with Backward Feet', and capturing how the delicate nature of form creates a moment of magic and memories, is the essence of this work. My sculptural work focuses on the interrelationship of forms using everyday materials from nature. Craft and floral art materials such as willow branches, string, threads and millinery material are used to create delicate structural forms that have a visual relationship united by the strength of their common bindings.

The opposing dichotomies of scale, and of open and closed structures formed by organic materials altered by chemical processes, create the bipolar tension. The lighting charges the space with atmosphere as the tiny forms appear to be trapped by the long sinew-like forms reaching out to embrace them. On their own, these small individual pieces create a kind of spark and fragility in the space, dominated by the larger, more imposing forms.



EMILY GLOVER

*University of
Southern Queensland*

PRIVATE GESTURES

2014

film and performance
dimensions variable

My performance installations explore the internal state of mind in relation to gestural movements of the body. More specifically, how this mind/body relationship projects narratives of memories and experiences associated with trauma.

Within my narratives I explore notions of private and public spaces and its associations with the body. I reveal the idiosyncratic private gestures associated with traumas that occur behind closed doors. By projecting these visuals, my work confronts not only the events that take place, but confront passive viewership by creating an immersive space filled with private gestures associated with my own personal experience of trauma.



AJ GOGAS

*University of
Southern Queensland*

COLOUR SUBMISSIVE

2014

wooden structures and
textile elements
dimensions variable

Colour Submissive is an installation piece that I have created to explore the depths of mental health. Guided by personal experience, this artwork establishes an immersive environment where the viewer not only views the work but becomes an attribute to the work. The prime focus on sculptural elements creates recognition of my previous work, facilitating the unavoidable participation of those within the environment and their mentality.

The initial presence of the artwork developed through vibrant colours, inviting textures and delicate yet strong shadows and forms, institutes a forward relationship with the mind. *Colour Submissive* refines these connections through confronting limitations, tensions and the directly obvious, repetitive and somewhat obsessive processes.



LOUISE GRAHAM

*University of
Southern Queensland*

CRACKED PERCEPTIONS

2014

wire, cloth, clay, light bulbs,
latex, tissue paper, metal,
duct tape

60 cm x 157 cm x 70 cm

We always seek that one thing in life that we perceive will make us happy. However, when life changes, our perceptions of what would make us happy change. They crack the ideals we once thought were there; chipping away at the mask we all create to protect ourselves.

But protect us from what? I would like to think that if we finally let ourselves go we would unleash a light, and fly away. Hence the creation of my wings - they are rough, show just what they're made of and put everything on display. What would we see if the tables were turned on ourselves? Placed in a darkened space light illuminates the importance of the fractures and skeletons within the work. What would you see if the same thing were done to yourself?



KELLY HOOKER

*University of
Southern Queensland*

EMERGENT

2014

straws, adhesive, paint
and MDF board

dimensions variable

My artworks often require minimal or no planning. An object catches my attention and later becomes instrumental to a piece produced with little knowledge of how the final product will come to be. In this work, the simple, symmetrical straws accumulate into a form with infinite dimensions. The work has an ability to expand and grow, not only mimicking nature's growth, but also reflecting the innate way people and things converge to form larger groups. This similarity forged an interest in the idea of individuality, particularly the singular unit versus the accumulative form.

When one object becomes a part of a larger group, the object becomes a generic piece of the whole, losing its individuality. The work seeks to represent the way in which being a part of a group can shift the focus away from the individual and onto the whole form, therefore establishing an identity that lacks the expression of the individual. To counteract this assimilation, the use of paint as a second medium allows each object to make its own distinct mark on the platform below, giving way to the expression of the individual as well as the emergent shifting nature of the form itself.



LAUREN JAMES

*University of
Southern Queensland*

**MORE THAN THE SUM
OF ITS PARTS**

2013

paperclips and metal
dimensions variable

This installation work involves the exploration of everyday materials, with the aim of transforming the familiar, ordinary item into unfamiliar and extraordinary realms. I want the viewer to identify with the familiar object yet be further lured through its process of transformation such as the modular patterns, the use of repetition on a large scale, and the positioning of the artwork within the gallery space. Although the pattern is relatively simple within the sculptural forms, there is a multi-layered complexity and intricacy to the work. In using common, everyday materials in such a regular way, I offer new possibilities in which the viewer can consider and engage with the object.



COURTNEY-BETH
KNOWLES

*University of
Southern Queensland*

**SHE HELD HIM TIGHT AND
FEARED HIM NOT**

2014

multimedia

dimensions variable

This installation draws from the centuries old Scottish child ballad of Tam Lin, a tale of courage and love. A woman, Janet, meets the mysterious Tam Lin in the woods of Carterhaugh and becomes pregnant by him. She must prove her love by holding onto him without fear while he changes from a wolf to a bear to a lion.

Over the years there have been countless versions of Tam Lin. I drew from the versions by American artists Anais Mitchell and Jefferson Hamer to create my work. The concept of loving someone no matter what form they take appealed to me.

When people read a novel or listen to a song, images emerge in their mind, drawn from their own experiences. No-one has the same experiences and therefore no one person would see in the same way. Ballads in particular are incredibly skilful in capturing the imagination and painting pictures. I wanted to take this ballad and visualize what I had heard.



HELENA LOMULDER

*University of
Southern Queensland*

AMAZONIAN CANAPÉ

2014

plywood, paint, fishing line,
swivel

dimensions variable

When I was little, I went on a trip down the Amazon with my family. We stopped for a break and a sloth stole my Milky Way. I gave chase and, although the sloth was slow, so was I – I was only 3, so we were well matched for speed. I caught up with him, we had a tussle and I retrieved my Milky Way. However, the sloth scratched me and a piece of his nail broke off in my shoulder. It hasn't been a problem until recently when I had to have it removed.

My work tells a story and takes the viewers on an adventure, partly of their own choosing. The intention is to evoke an emotion that draws on the memory of myself and the viewer, to inform interpretation of the work. The play on silhouettes references childrens' pop-up story books, while the techniques employed direct the viewer to a mature reading that may, or may not, allude to sinister undertones within the work. The scale of the work places the viewer in the scene to mimic the actions of reading to a child. The purpose of monochrome is to allow an independent reading and, along with the shadows, recalls the thing of nightmares when the lights go out in a child's bedroom.



CRYSTAL
McLAUGHLIN

*University of
Southern Queensland*

DEBRIS

2014

brass wire, brass beads

dimensions variable

Our memories may be elusive, mysterious creatures, blending facts and imagined figments. A product of human complexities, perceptions, moods and emotions, they can be vulnerable to appropriation and reinterpretation at each attempt to recall or recapture them.

Debris is an evolving experimental process contemplating notions of both the physical and metaphysical states of being. In an existence where nothing is permanent, everything temporal becomes part of collective experience and memory. Sometimes all that remains of a person, place or experience is a residue of distorted memories (illusions) and the impressions left (enchantment).

Fragmented ethereal forms pose an ambiguous representation of delicate and intimate details hidden in our everyday existence. Sifting through the debris of thoughts, seeking out the secret and forgotten places in our minds, we may rediscover lost memories. Reflecting temporal aspects of our lives, my work *Debris* maybe moved, rearranged or removed. The silver figures become semi-translucent, responding to the light source, revealing an ephemeral, interchangeable quality, open to audience interpretation.



CHRIS MILLS-KELLY

*University of
Southern Queensland*

**ARE WE NOW EQUAL
(DETAIL)**

2013

camphor laurel and
mixed media

dimensions variable

My art practice is primarily sculptural installations addressing social issues of my Indigenous Australian heritage i.e. the inequality faced by Indigenous people during European settlement of Australia, and the continuing repercussions. This is exemplified in my work addressing the Stolen Generations in both historical and contemporary contexts.

To heighten my premise, laboriously carving numerous children's shoes and different hats imitates the discomfort and difficulties faced by Indigenous people placed in institutions designed to assimilate and dominate them. By using European Camphor Laurel wood, these carvings symbolically emphasize how foreign lifestyles were forced upon Indigenous people. I comment on ongoing Indigenous Australians' struggle for equality in a dominantly white society, by depicting their achievements using a traditional western art form.

I use a range of mediums to present a critical voice at a personal and social level, but my preferred medium is wood. I meticulously carve material-like items intimately related to my concepts. Wood lends itself to realistic depiction of the forms, whilst creating tension between its solidity and the real item. My work has many different conceptual layers: there is never a single meaning behind each work.



CONNOR O'BRIEN

*University of
Southern Queensland*

ON THE OTHER HAND

2014

bees wax and electronic
tea lights

dimensions variable

Body language is said to be the majority of communication. My work, *On the Other Hand*, plays with themes of memory, preservation and identity. Hands are capable of revealing both identity and narration. This work focuses on them to amplify the uniqueness of an individual through direct attention to the unappreciated tool. Disfigurement used within the objects conveys a sense of pop culture horror stories and myth.

Clay moulds are sensitive to fine detail, preserving the physical aspects of hands, and the memory of them, like an inverse 3D photograph. Wax is used as a central material as it reveals the fine detail of the moulds, e.g. finger prints, and tells a generous story on its own. The distortion in some moulds happens during the delicate creation process.

Displayed on their own the objects would take the form of traditional sculpture, however the gallery space and the installation of multiples plays a major role in the work's perception by the viewer. The traditional aesthetics are re-contextualised into a pop culture.



TAYLOR ROMEYN

*University of
Southern Queensland*

PURITY

2015

clay, glitter, acrylic paint
dimensions variable

We begin our lives as pure and innocent, untainted by the world. As we grow, our stories change and evolve, adding unique elements to each of us. As humans, every day we face challenges that will change us. These changes can be small and minute, changing only slight aspects of our lives, or they can be large and cause colossal changes for us as a person. It is however, up to one's own personal opinion whether these changes are good or bad, and make us better or worse people. To one person, a certain lifestyle or set of characteristics may seem 'wrong' and therefore they see certain people as 'bad' or 'troubled', while the particular person may see themselves differently.

Purity is an exploration of life and change. Each bird has slight differences, making them stand alone from the others and allowing them to be unique whilst remaining a part of a larger group. The slight variations in size, body and position create the illusion of personality, allowing viewers to see the birds as individuals while they remain as a whole.



REBECCA STANLEY

*University of
Southern Queensland*

ETERNAL RETURN

2014

multi-media video installation
dimensions variable

My practice focuses on using the body as both the subject and object within the work. The work conceptually is about choreographed investigations of time, repetition, control and emotion.

Through these ideas the work focuses on the body's encounter with space as well as the emotional and physical effects that time plays within this process. The final work is a celebration of fusion between the body, image, and movement, which becomes an insight into the formlessness of dance.

The theatrics of the stage and the glossy hyper reality they create becomes a directional construct within the interpretation and consideration of the final work.



MADISON TURTON

*University of
Southern Queensland*

DISTANT MEMORY

2014

paper, clay, found objects

5 boxes, each 11 cm x 9 cm

The thing is each one of us, is the sum total of every moment that we ever experience, with all the people we have ever known. And it's these moments that become like our history. Like our own personal of greatest hits memories that we play and replay in our minds, over and over again.

- The Vow 2012, Sony Pictures

Our memories, our experience and everything we have learnt shape the people we are today. Each of us is unique and valuable, we carry our own memories with us. Our memories of the past are mythical magical creatures whose backward feet allow them to delve into the past to unearth hidden treasures. Some memories may stay hidden away in the deepest, darkest places, while others are recalled often, and bring joy.

My work, *Distant Memory*, encapsulates five individuals' memories in totem forms. This symbolic and visual representation of a life changing memory, or simply a fond one, defines them. My work allows the viewer to view and hold a memory of someone they may never know, and treasure it as the real person does. The work encourages the viewer to treasure their own memories: who they were, are, and who they wanted to be. That, my friends, is the most valuable thing you will ever own.



KATIE WAGNER

*University of
Southern Queensland*

THE THINGS WE MASK

2014

sandstone

40 cm x 30 cm

My installation work is related to the theme of mythology, and the relationship between physical human forms merging with animal features. The material I wanted to manipulate was sandstone. From this, I concentrated on ancient Greece and the mythological stories associated with the era. I took this concept, along with my material, and concentrated on the idea of snakes and how they were represented throughout mythological stories in ancient times.

In ancient stories, the snake is represented as deceptive and cunning. Through this, I wanted to depict the lies and deception within one's innermost self, and how we wear a mask to hide these negative thoughts. A further aim of this work is to unearth the more contemporary idea of the reptile as being charming and witty. In order to link these ideas, the sandstone was carved to represent the ancient stories, while the mask depicts the contemporary, allowing a symbolic link between the two. The concept of change is also important in this work, and in this way, the work explores the ever-changing process of how stories are passed down through generation to generation.



RACHEL WELDON

*University of
Southern Queensland*

FROM HERE

2014

Installation detail
mixed media and
video projection
dimensions variable

A major part of my practice is connection with the materials I use. Collected from my immediate environment, they have their own voice and substance: I see myself as a conduit of their anecdotes. These blinds are from my house and over 100 years old. I have not interfered with their current materiality, wanting to preserve their raw presence and my memory of them. *From Here* is an immersive environment through which viewers can interpret and experience fragments of my story through multiple entry points.

Conceptually, my practice explores the authority projected by objects, and notions of thinking and learning that 'bind' you, e.g. the benefits of hindsight and notions of being at the centre of power and action. Using the blinds as a screening device creates a tension and distortion of being bound, removing the distinction between 'inside' and 'outside'. The various outcomes indicate frequent shifts of focus, lapses of logic, formal disunity, and a simultaneous aura of urgency, resolve, interruption and distraction. This piece is a site of explicit reflection and nostalgia: the art becomes a semi-autonomous aspect of lived experience.



ALI AHMED

University of Saskatchewan

INORDINATE DESIRE

2015

Tyvek®

dimensions variable

My ambition is to stimulate my audience visually, emotionally and conceptually. *Inordinate Desire* utilizes geometric shapes made from unconventional and delicate materials and methods. Tyvek® sheets, melted together, layered and torched into heat-textured forms create an unexpected experience for the viewer peering inside. The conflicting shapes challenge pre-conceived notions of the material's properties, surprising and captivating the imagination.

Fractals play a vital role in my creative art process. A fractal is a curve or geometrical figure that creates infinitely complex patterns in which self-similar patterns recur at progressively smaller scales. Fractal patterns regularly occur in nature and are seen in large lakes to the tiniest snowflakes.

Inordinate Desire was created as a response to USQ student Peta Berghofer's *Mindmass*. Peta Berghofer uses geometric shapes in contrast with organic shapes to create an illusion. My work responds to this by having a conversation between organic forms and more rigid, geometric shapes.



ELIZABETH BABYN

University of Saskatchewan

ANTIPODITES

2015

tulle, thread, wire, microfilament
dimensions variable

I conjured up omniscient entities, that I call 'Antipodites'. These mystical creatures are particularly partial to Canada and Australia, as they also traverse inter-dimensional realms within the universe. To reflect and recapture the ethereal nature of these mythic entities, I have chosen to make them in a light transparent fabric with silver stitching that harks back to undeciphered cursive texts from ancient times. Viewers are invited to make their own interpretations and perceptions as they investigate the looming swaying shadows that emerge and fill the space.

I made these works in response to Crystal McLaughlin's installation, *Debris*, that addresses those lingering traces of illusory memory, perceptions and experiences that are coloured by emotions, moods and the passage of time. *Antipodites* provides a fictitious experience that mimics many past and present stories that are rooted in reality, myth and fiction or a mysterious combination of all of these, blurring the boundaries of how and what we know.



CHRISTINE
CZAJKOWSKI

University of Saskatchewan

POLISH GIRL

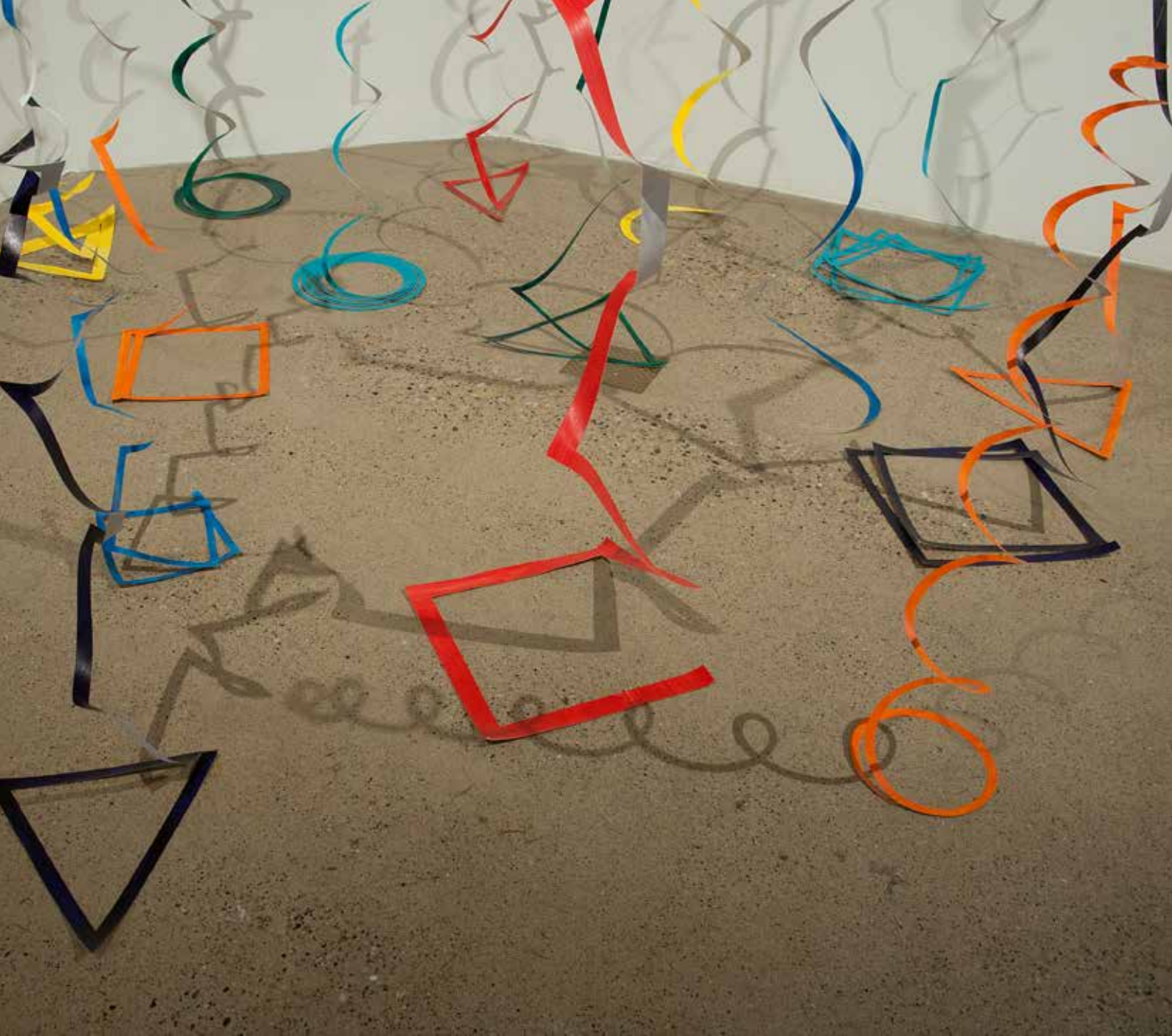
2015

vellum, light

27 cm x 21 cm x 23 cm

My artwork is based on a fictional story I imagine as being similar to a Polish folk tale. I used vellum, a semi-transparent material to cut out images of the story. I also added details with expressive surface marks. Using both these approaches I was able to create a story by taking out and adding into the narrative. I used a light source behind the vellum to create a layered and transparent effect. The light exposes the second layer, to establish each scene in depth. My intention is to create interest for viewers so they begin to make their own imaginative connections. There is no specific interpretation; I want people to see my images and make up their own stories.

I made this piece as a response to the narrative silhouette of USQ student, Helena Lomulder. Storytelling provides the capability to shape a narrative. As I am growing artistically, I notice a pattern in the concept of my work. I lean towards using my Polish heritage as inspiration. It is important that I share my thoughts and knowledge through my work.



DI DECAIRE

University of Saskatchewan

REPETITIVENESS OF LIFE

2015

Cougar paper, acrylic paint
dimensions variable

I love being able to express who I am through my art; being creative brings calmness to my life. In my current work I explore mental health and the importance of self-care. There is repetitiveness in people's lives and this has a positive effect as a person goes through their day.

In *Repetitiveness of Life*, repetition and geometry is shown throughout the piece. I used lightweight Cougar® paper and paint in view of transportation requirements. One side of the paper is painted in various colours, to bring colour to the viewer's life and the world around them.

The geometric forms (circle, square and triangle) cut to various sizes stretch from ceiling to floor. The installation of shapes and colours allows viewers to look at and become physically immersed if they choose to. Viewers can reflect on their own lives, and perhaps see their own repetitive behaviours.

In *Repetitiveness of Life*, I began by looking at AJ Gogas' work and then Peta Berghofer's, and was inspired to reflect on their works by my own geometric installation piece.



TERRY SYKES
KNUTSON

University of Saskatchewan

ANIMAL SOULS

2015

cotton thread, string, beads
12 units, dimensions variable
overall installation approx.
90 cm x 120 cm x 6 cm

I don't remember when I wasn't drawing, creating and designing. As an artist, I've worked with multimedia from landscape to needlework and most recently printmaking. My focus has been my love of nature and life forms. I've inadvertently become an animal rights' activist, so I'm learning to deal with the controversy that it leads to.

I've designed a series of crocheted objects, which one of my artist peers referred to as souls. As I was working through the designs, I was pleasantly reminded of the many animals who have befriended me over the years and thus evolved animal 'souls'. I've added beads and gems to represent how precious they are and to make them more surreal. My passion for helping the environment and those who cannot speak for themselves is embedded in my soul, and now in these objects.

My series was made in response to Catharine Callaghans', *Evolving Enigma Forms #4*. Her work inspired me to use crochet in a sculptural and novel way to make these ambiguous spirit forms.



WILLIAM LEE

University of Saskatchewan

ARTIFICIAL LANDSCAPE

inflatable pool toys,
recycled rubber, duct tape
dimensions variable

As a sculptor, I constantly push my work to change and evolve as I experiment with new materials and ideas. Most of my ideas arise from daydreams while pacing in endless, dizzying circles around the kitchen. During my working process, I let the materials speak and determine their own true natures – as a result of this, my projects sometimes transform so extensively that they barely resemble my original plans. I embrace failures, errors and last-minute arrangements because they help drive my work into places I couldn't have imagined.

This project is a response to Rebekah Clissold's *Here We Come*. Like Clissold, I have transformed manufactured found objects into building blocks, which are unified by one colour. While the scale of her work is small and intimate, mine is large and bold. I allowed my inflatable cylinders to fall from a uniform arrangement into a chaotic malformation atop a mound of recycled rubber. The rubber is a decaying version of the manufactured objects ubiquitous in our world and hints at the dawning of a new, artificial landscape.



LIEZLBETH
LONGAQUIT

University of Saskatchewan

MAGICAL ILLUSIONS

2015

scratchboard, Alva-flex,
foam core

smallest square 11.5 cm;
largest square 29 cm

overall installation:
90 cm x 29 cm x 123 cm

My artwork, *Magical Illusions*, uses visual and perceptual illusion with proportional geometry and light to create a sense of time travel into the past or the future. Imaginary lines connect and suspend each square and light shows through the semi-transparent circles within, like the lens of an early camera. I used lightweight materials and etched the symbols of stars and a night sky around the edges. These relate to the sky of the southern hemisphere and to the Australian flag which I was thinking about as part of this collaborative project.

My artwork corresponds to the *Fragmented Illusions #3* by USQ student, Glen Bowman. Like Bowman, I also placed emphasis on the relationship between positive and negative space and diminishing scale to show perceptual illusion in space. I used lightweight materials – scratchboard, Alva-flex drafting film, foam core – to make a compact, portable piece that could travel to Australia. I chose the scratchboard for my squares and Alva-flex drafting film for my circles. When hanging, my piece creates a variety of shadows and lines. It can also be hung as a straight line for a different effect.



JESSICA MORGUN
University of Saskatchewan

**MEMORIAL TO VICTIMS
OF FASHION**

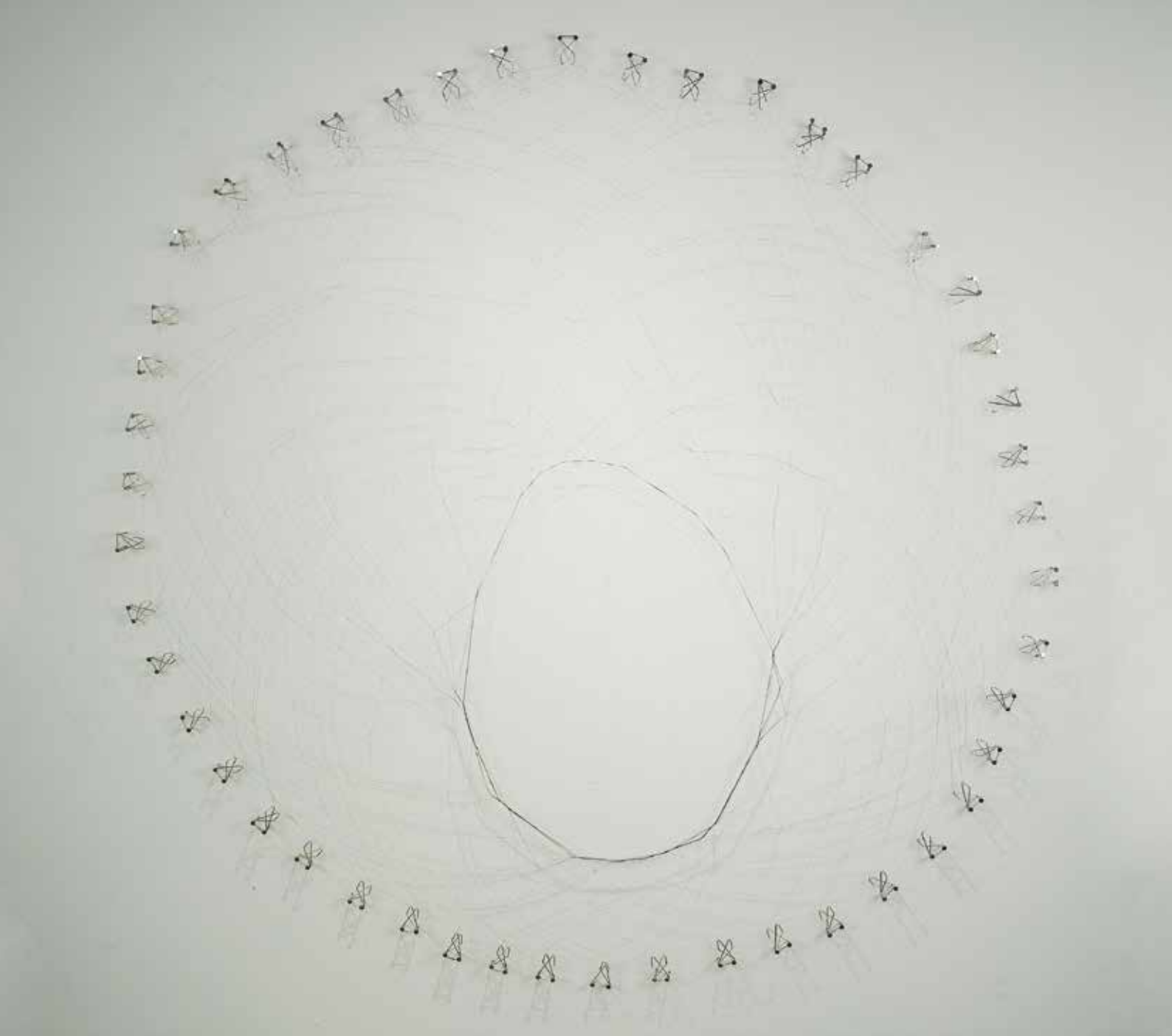
2015

found object, audio 3:10 mins

Rachel Weldon explores the limits of memory and the authority projected by objects in her work *From Here*. I responded to her statement and the unrestrained materiality of her work, with the question, "What if the object in question is absent or destroyed?"

In this installation, the fur coat missing off the hanger encapsulates the hopes and losses of one family's immigration to Canada, as told in the recording of one woman's story. It serves as a humorously awkward anti-monument to the immigration experience, challenging romantic notions of western nations being places of hope and prosperity for those fleeing authoritative regimes.

In not conforming to common notions of immigration, the memory of the lost fur coat is somewhat shameful; thus the recording is short and private. The coat hanger connects the personal story to a famous out-of-business fur shop in Saskatoon, a city with many immigrants. The minimal display and storyteller's lighthearted tone speak to the contradictory relationship between immigrants and their home countries. These contradictions, traversed by humour and lost objects, become inside jokes.



NICOLE PAUL

University of Saskatchewan

**INDUSTRIALIZED
DREAMCATCHER**

2015

metal wire, butterfly clips, nails

152 cm x 152 cm

Traditional Aboriginal dreamcatchers have evolved through contact with western culture. Traditionally, it was believed they protected people by allowing only good dreams through to the sleeping person; bad dreams would be ensnared and disappear at dawn. Modern day dreamcatchers have little resemblance to traditional styles, having been adopted by New Age movements in the late twentieth century. They have become popular objects of cultural appropriation.

Whereas traditional dreamcatchers were constructed from willow hoops, sinew and plant matter, *Industrialized Dreamcatcher* is made entirely of metal. The weaving is held together by multiple clips nailed to a surface, and shows the disconnected state between original dreamcatchers and my contemporary design. As a young Aboriginal woman born into a westernized culture, I am a product of it no matter my background or intentions, and the large size of *Industrialized Dreamcatcher* emphasizes the imposing nature of westernization.

This piece is a response to USQ student Lauren James' *More Than the Sum of its Parts* and her use of common everyday materials to create something new and surprising.



JACLYN PORTER

University of Saskatchewan

CARVED FACE

2015

acrylic on wood
(Canadian cedar)

17.5 cm x 30.5 cm x 7.6 cm

My art practice is predominantly about ecological concerns, but I also create works about cultural identity.

I use new materials and techniques to gain the right effect and accurate design. For the last five generations my family has worked with wood, so I decided to try the practice of carving for the first time.

Carved Face emulates an Australian Aboriginal mask, in response to Chris Mills-Kelly's work, *Are We Now Equal*. The colonization of Australia affected Aboriginal communities as it did in North America. The continued practice of traditional artwork in Indigenous communities helps promote its cultural importance, and upholds the strength and integrity of Aboriginal communities.

Carved Face is the inverse of Chris Mills-Kelly's carved wooden hat sculptures, which reference European colonists' eradication and assimilation of Australian Aboriginal peoples. This mask contradicts colonist ideals: the wing symbol represents freedom of mind. It derives from my interest in comic art.



SAMRA K SHEIKH

University of Saskatchewan

TWO-FACED

2015

fabric, bulldog clips and
cotton thread on bamboo

2 units, dimensions variable

Two-faced is a floor sculpture made of two pieces, each with two different sides. The two units are placed in a curve in relation to each other. I used black-and-white with the natural brown color of the bamboo to create contrast. The diamond shapes of the stretched bamboo create negative spaces and create patterns with shadow and light. The two different sides and the created shadows make the viewer walk around it as it presents a different image from each angle.

I enjoy the visual contrast of the piece and also how it relates to the idea of having two faces. This refers to the way people can convey more than one personality. They might look like one thing from the outside but like something else from the inside. This is one of the biggest illusions that everyone has to face nearly everyday.

This piece was created in response to the Australian artist Glen Bowman's piece, *Fragmented Illusions #3*.



JOSHUA WADE

University of Saskatchewan

DORMIENTES

2015

Tyvek®, fan

approx. 183 cm x 153 cm x 120 cm

Initially, the cloak form was a vehicle for and means to study light, shadow and texture. As the work developed, the social relevance of clothing in history and society, particularly its use to either accentuate or disguise our bodies, became important. This exaggerated-size cloak accentuates height and mass, and gives it a notable presence in space.

Tyvek® is normally used to weatherproof houses. It provided a strong, flexible substitute for paper, with a similar aesthetic, but is substantial enough to be crumpled tightly for transportation, yet retain resilience.

Using white Tyvek® focuses attention on the piece's form, and the play of light, texture and shadow across its surface. Coupled with the exaggerated, fantastical size and pointed head, imaginative narratives of make-believe are suggested. The title *Dormientes*, 'sleeping' in Latin, adds to the figure's ambiguity and abstraction, and its character.

My piece was in response to USQ student Catharine Callaghan's piece, *Evolving Enigma Forms #4*. I was inspired by her use of light, texture and forms that reminded me of human bodies. In response, I emphasized light and texture to create an ambiguous costume.



SHANYSE WEHNER
University of Saskatchewan

BIRCH FOREST
2015
acrylic on Alvaflex
183 cm x 91.5 cm

Birch Forest is based on my experiences during a recent visit to Waskesiu Lake, Prince Albert National Park, northern Saskatchewan, for the first time. I felt like a child exploring and observing the flora and fauna; a particular path felt like a mystical world in my imagination. I had never seen so many white birch trees in one place. I wanted to share my experience and feelings about the birch forests of Canada, and I hope my painting sparks your curiosity and gives you a similar child-like fantasy of exploring a new place.

Birch Forest is a response to Helena Lomulder's work, *Amazonian Canapé*. It inspired me to work with lighting, new materials and techniques. My painting is structured with layers in a light box to emulate my experience in the forest; however, the piece needed to be easily transportable. Alvaflex was compatible with the use of light to create a mysterious forest effect. Acrylic paint, applied with palette knives in contrasting thicknesses, creates the illusion of something real or three-dimensional representing my experience of the northern forests.



MARDEE XAMIN

University of Saskatchewan

LANDSCAPE COLOURS

2015

Tyvek® and acrylic paint
approx. 40 cm x 110 cm

My work was influenced by Australian artist, Emily Kame Kngwarreye, particularly the colours used in her abstract landscape painting. Whereas Emily Kame Kngwarreye used line and colour, my lightweight artwork relies on the colours and textures created from the process of heating Tyvek® to create floating geographic shapes, and giving it a texture resembling the characteristic appearance of the Australian landscape where I travelled twenty years ago.

I was inspired by how USQ student Kelly Hooker challenges herself in the way she created her artwork with minimal or no planning, based on an interesting object but with little conception about how her artwork will emerge. Her method is something I strive to emulate. In working with a new material, Tyvek®, I realized the possibility of a more spontaneous methodology by applying heat to alter the material from smooth to textured as the final step.



SUSAN SHANTZ

University of Saskatchewan

MENTORING ARTIST

**UNTITLED
(FLOATING WORLD)**

2014-15

ceramic decals on found plates

overall dimensions:

122 cm diameter

This series of thirty-three decal plates is part of my larger body of recent work, *Creatures in Translation*. It took as a starting point Japanese anthropomorphic teapots from the early twentieth century. I was intrigued by the transformation of creatures (badger, sparrow, frogs, sea creatures) into functional, decorative objects for mass-production and export. Using contemporary digital technologies to 'translate' internet images of them, and traditional handmade methods such as collage, drawing and watercolour, the various outputs generated spawned new versions of the original images. These were turned into decals and fired onto found plates, which were densely layered and stacked to 'float' on a low round table.

Conceptually this series of plates and the related sculptures and mixed-media artworks in *Creatures in Translation* provide a confluence of ideas alluding to both animals and domestic teapots, and referring to my initial interest in the historic teapots that adapted nature to animate everyday utilitarian objects.



BEATA BATOROWICZ

*University of
Southern Queensland*

MENTORING ARTIST

DARK RITUALS (DETAIL)

2015

fur, leather, mixed media, video
dimensions variable

My work explores sub textual narratives such as fairy tales, folklore and personal mythologies as subversive agencies in addressing cultural and feminine identities. Drawing upon my Polish heritage, these agencies are often addressed in the context of Western Art history and WWII accounts. My sculptural practice of dispelling these grand stories is based on the premise that I refer to as 'little art'. 'Little art' is the practice of personal rituals engaging in subversive play, creatively revealing slippages and alternative sites for storytelling.

Dark Rituals is a new body of work further exploring the concept of 'little art', inspired by the 'dark' motifs within the fairy tale genre (such as witchcraft). My work engages within this subject matter in a way that hovers beyond conventional 'good' and 'bad' symbolism. Instead, my work focuses on 'dark' fairy tales motifs as subversive tools that position contemporary art as a ritual for revealing the enchanted nature of everyday life.



DAVID USHER

*University of
Southern Queensland*

MENTORING ARTIST

**'HOLD ME CLOSE
MY DARLING
CONDAMINE...'** BOWL

2015

wheel-thrown, mid-fired
earthenware

16 cm x 10 cm

This vessel explores concepts of a 'removed' or 'interrupted' landscape and represents an isolation of experience of sound and colour and journey. These themes continue from previous bodies of work and are largely inspired by numerous road trips away from the city in a ritual of reconnection with self and place. The works also explore notions of separation of self within a context of disrupted memories.

Landscape plays an integral part in my visual arts practice because it is where I increasingly find solace. Landscape provides the space to actually note what is going on around me without distraction.

It allows me time to respond to those inner-voices/ideas, which can otherwise be just 'white noise' in the back of your skull. This environment has long been a significant metaphor for many aspects of my existence and forms the foundation of my practice. It allows me to experience 'oneness' and 'otherness' simultaneously.

Antipods: Magical Creatures with Backward Feet

Tuesday, 9 June 2015

Antipods is pleased to introduce USQ artist AJ Gogas: Colour



2 comments:



Di Thriving 9 June 2015 at 19:58

I am interested in doing a response work to your work, AJ Gogas. I'm very interested in your installation piece and the meanings...

Reply Delete



Terry Knutson 15 June 2015 at 21:11

I am drawn into the work by the vibrant colour and I stay to ponder "Is knitting a ritual that calms my compulsion? I returned to your work to let my mind participate .

Di's Response to AJ Gogas



I cut the paper carefully



I position the various forms on the floor



I suspend the forms from the ceiling

Blog Archive

▼ 2015 (47)

▼ June (47)

Introduce USQ artist Kacie ...

Antipods is pleased to introduce USQ artist David ...

Antipods is pleased to introduce USQ artist Madiso...

Antipods is pleased to introduce USQ artist Rebec...

Antipods is pleased to introduce USQ artist Connor...

Antipods is pleased to introduce USQ artist Chris ...

Antipods is pleased to introduce USQ artist Chryst...

Antipods is pleased to introduce USQ artist Peta B...

Antipods is pleased to introduce USQ artist Courtn...

Antipods is pleased to introduce USQ artist Lauren...

Antipods is pleased to introduce USQ artist Rebeka...

Antipods is pleased to introduce USQ artist Linda ...

Antipods is pleased to introduce USQ artist Jason ...

Antipods is pleased to introduce USQ artist Cathar...

▼ 2015 (48)

▼ June (48)

Di's Response to AJ Gogas
Installation Shots of the
USASK and USQ joint
exhi...

Install at the AKA

Two-faced

Unsuspecting Light Bulb
Moment

Poish Girl

The Process to
Repetitiveness of Life

Response to Emily Kame
Kngwarreye I chose
Emily K...

Aboriginal Australian Mask

Great Barrier Reef Archive

In Response to Benedict
Ernst

Industrialized Dream
Catcher

Australia: Travel Light

Response to Fiona Hall

Antipods: Magical Creatures with Backward Feet

Tuesday, 9 June 2015

Antipods is pleased to introduce USQ artist Lauren James: More Than The Sum Of Its Parts



2 comments:



Nicole Paul 14 June 2015 at 21:30

This piece appeals to me on many different levels. I love the the play of line against the negative space and find it very beautiful. I would be interested to see what kinds of shadows this would cast on a wall with various types of lighting. The circular form of your piece was of particular interest to me as I instantly related it to the dream catchers made by North American First Nations people and thought it to be an appropriate compliment to it's form. This paired with the concept of using and transforming everyday materials has inspired me to expand on your concept in creating my own Industrialized dream catcher.

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Elizabeth Babyn 25 June 2015 at 21:06

Who would have thought, that the humble paper clip could produce such a sophisticated, elegant sculptural piece!

Some of Nicole Paul's Process Shots that Respond to Lauren James' Materials



Blog Archive

▼ 2015 (47)

▼ June (47)

[Installation Shots of the USASK and USQ joint exhi...](#)

[Install at the AKA](#)

[Two-faced](#)

[Unsuspecting Light Bulb Moment](#)

[Polish Girl](#)

[The Process to Repetitiveness of Life](#)

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[Response to Emily Kame Kingwarreye I chose Emily K...](#)

[Aboriginal Australian Mask](#)

[Great Barrier Reef Archive](#)

[In Response to Benedict Ernst](#)

[Industrialized Dream Catcher](#)

[Australia: Travel Light](#)

[Response to Fiona Hall](#)

[Cloak in Progress](#)

[Australia + Benedict Ernst](#)

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▼ 2015 (48)

▼ June (48)

[Some of Nicole Paul's Process Shots that Respond t...](#)

[Installation Shots of the USASK and USQ joint exhi...](#)

[Install at the AKA](#)

[Two-faced](#)

[Unsuspecting Light Bulb Moment](#)

[Polish Girl](#)

[The Process to Repetitiveness of Life](#)

ACKNOWLEDGEMENTS

PROFESSOR SUSAN SHANTZ
WOULD LIKE TO THANK:

FOR INSTITUTIONAL SUPPORT AT THE
UNIVERSITY OF SASKATCHEWAN:

The Gwenna Moss Centre for Teaching Effectiveness
(Experiential Learning Fund)

Interdisciplinary Centre for Culture and Creativity
(Linking Fellowship Fund)

Department of Art and Art History
College of Arts and Science

FOR EXHIBITION SUPPORT:

Marcus Miller

Director, Gordon Snelgrove Gallery
Department of Art and Art History

Louise Barak

Visual Resource Centre
Department of Art and Art History

Jon Bath

Director, Digital Research Centre
College of Arts and Science

Tarin Hughes

Director, AKA artist-run gallery
Saskatoon

Kim Houghtaling

Director/Curator
Art Gallery of Swift Current



DR BEATA BATOROWICZ
WOULD LIKE TO THANK:

FOR INSTITUTIONAL SUPPORT AT THE
UNIVERSITY OF SOUTHERN QUEENSLAND:

Professor Janet Verbyla

Senior Deputy Vice Chancellor
University of Southern Queensland

Professor Rhod McNeill

Head, School of Arts and Communication
Faculty of Business, Education Law and Arts

Associate Professor Janet McDonald

School of Arts and Communication

Visual Arts

Artsworx

FOR EXHIBITION SUPPORT:

Linda Clark

Assistant Curator

David Usher

USQ Senior Technical Officer

Tyrone Pearce

USQ Technical Assistant

Artsworx

USQ Photography

USQ Graphics

Dr Beata Batorowicz would like to acknowledge
The Migration and Cultural Diversity Research Cluster
and Creation to Consumption Research Cluster,
University of Southern Queensland, Toowoomba.



PHOTO CREDITS: UofS Photography and gallery installations: Barb Reimer and USQ Photography: Cindy Laine,
David Martinelli, Grace Yu.



Installation image at AKA artist-run gallery, Canada, featuring Ellie Coleman's, *Untitled (Body of Work)* and Di Decaire's, *Repetitiveness of Life*. Photo by Barb Reimer.

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