

Creative Returns: Reformation, Recovery, Renewal
An Arts and Wellbeing Symposium and Showcase

School of Creative Arts
University of Southern Queensland
A Block, West Street, Toowoomba
QLD, Australia, 4350

Arts and Wellbeing Symposium
B Block Function Room, University of Southern Queensland
22-23 September, 2022

Accompanying exhibition, *Undercurrent*
Curated by Beata Batorowicz and Tarn McLean
with curatorial assistance from Brodie Taylor
A Block Gallery, University of Southern Queensland
16 September-14 October, 2022

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ACKNOWLEDGMENT OF COUNTRY

The University of Southern Queensland acknowledges the traditional custodians of the lands and waterways where the University is located. Further, we acknowledge the cultural diversity of Aboriginal and Torres Strait Islander peoples and pay respect to Elders past, present, and future. We celebrate the continuous living cultures of First Australians and acknowledge the important contributions that Aboriginal and Torres Strait Islander people have made and continue to make to Australian society. The University respects and acknowledges our Aboriginal and Torres Strait Islander students, staff, Elders, and visitors.



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The **Centre for Heritage+Culture** (CHC) profiles the highest quality research in the Humanities, Arts, and Social Sciences at University of Southern Queensland. One of the Centre's three core research themes is Social Wellbeing, underpinned by First Nations understanding of Social and Emotional Wellbeing as wholistic and interconnected. The Centre recognises that more than individual health, our wellbeing is dependent on culture, family, environment, community, and connection. The CHC is proud to be associated with creative arts research that explores and highlights social wellbeing through traditional and non-traditional forms across local and global contexts.



Mr Brodie Taylor, Curator,
University of Southern Queensland Gallery

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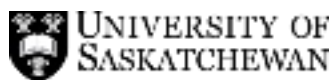
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FOREWORD

In a turbulent world, where the confluence of devastating natural disasters, increasing political instability, and the COVID-19 pandemic have heightened the pervasive undercurrent of threat, we have seen rising levels of anxiety and trauma (Elharke et al., 2022; Storch & Ding, 2022). During the past two years, the world has endured a series of pandemic lockdowns, which has heightened awareness of the importance of the arts for health and wellbeing. Recently, UNESCO (2020) acknowledged how significant the arts have been to people's mental and emotional health during the pandemic, which has seen people expressing themselves in personally meaningful ways, such as performing music on balconies and sharing art exhibitions online. These forms of creative expression have been an "important source of solace and connection during lockdowns" (Kerby et al., 2021, p. 906). During the pandemic, the arts have been critical in helping people to express themselves and to cope with uncertainty.

The University of Southern Queensland artists featured in the *Undercurrent* showcase are acutely aware of the importance of the arts and their contribution to one's sense of self. An artist has an innate desire and need to create, to make meaning of their world and their place in it. Artists consider an idea from different perspectives and then use metaphor and/or symbolism to create deeper levels of meaning and interpretation. Artists are also aware of the healing power of art, which is constantly reinforced each time they complete an artwork – an introspective process that is always the result of deep reflection, decision-making, and expertise. French artist Georges Braque elegantly described art as a wound that is turned into light. During the First World War, when an enemy shell fractured his skull, Braque was trepanned to relieve the pressure on his brain. Having been made acutely aware of his mortality, Braque understood that art reveals humanity's psychological pain. He believed that when this pain was made visible through his artwork, it subsequently transformed into light from which healing could begin (Howe, 2017).

The Australia Council for the Arts has reported that "a growing number of Australians value the arts for their role in building social cohesion, personal happiness, overcoming stress and anxiety, and driving economic growth" (Morris, 2020, para. 2). The arts are also critical in enhancing resilience, empathy, community connectedness, and cultural belonging, all of which are important contributors to mental health. Being able to express ourselves through the arts relieves stress and significantly decreases anxiety, depression, and suicidal thoughts (Academy in the Woods, 2022). Painful experiences can be transformed into artforms as diverse as performance, painting, musical score, installation, or dance, all of which release emotion through a language that is not literal. Each person can interpret an artwork or performance from the vantage of their unique lived experience.

As you engage with each of the unique arts forms in this exhibition, consider the impact they have on your senses. Some artworks will provoke a stronger emotional reaction because they intersect with your lived experience in a particular way. There are universal themes explored here, such as love, loss, struggle, and mortality – experiences that connect all of us and which artists interpret and make visible in so many ways. Most importantly, however, engagement with the arts, either as a creator or viewer (or both), is critical to our health and wellbeing, and visibly demonstrates our connectedness to the broader story of humanity.

Professor Margaret Baguley

Associate Dean (Research)

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27 June, 2022

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INTRODUCTION

CREATIVE RETURNS: Reformation, Recovery, Renewal ***An Arts and Wellbeing Symposium and Showcase***

There is much to be anticipated about the multi-institutional research symposium *Creative Returns: Reformation, Recovery, Renewal*, and the accompanying showcase *Undercurrent* at the School of Creative Arts at the University of Southern Queensland (UniSQ). This research event can offer a sense of renewal in its offering of perspectives on arts and wellbeing, whether this be another way of processing, engaging, and experiencing content or by raising awareness via making content highly visible to the public and/or honing community agencies. In light of such creative returns, the School of Creative Arts (SoCA) places emphasis on 'Creative Arts and Wellbeing' as part of the School's broader alignment with key research flagship areas in Health and Regional Development as specified in accordance with UniSQ's Deputy Vice Chancellor Research and Innovation division. The school equally aims to build vibrant and rich connections with two of UniSQ's Research Centres: The Centre for Health Research (CHR) and the Centre for Heritage and Culture (CHC), with the latter including the 'Social Wellbeing' research cluster that is equally integral to SoCA's focus on the creative arts wellbeing theme. Beyond this, the symposium and showcase aim to connect with key regional, national, and international universities, such as Australian Catholic University, Queensland University of Technology, the University of Auckland, University of Canberra, and University of Saskatchewan, Canada.

Drawing on key arts and wellbeing researchers across a diversity of regions and contexts is a powerful means of developing an interconnecting vision through dialogue as well as creative collaborations that explore the multitude of roles that art can play in the health and wellbeing space. As Marina Vishmidt (2008) notes, creative arts have the capacity to enact social change; arts disciplines can hone critical agencies and prompt recovery through the very creative act of making and remaking. In doing so, creative arts can instigate and provoke broader interdisciplinary dialogue around wellbeing as much as it can contribute to it. This symposium initiates the exploration of rich interdisciplinary and multimodal exchange across university contexts and between different wellbeing areas, as exemplified through the following creative arts and medicine viewpoints.

Creative Arts Perspectives on Wellbeing

Critical discourses around creativity and wellbeing within the current creative arts landscape are heightened, particularly taking into account the global COVID-19 pandemic, ongoing impacts of war and conflict, as well as many other contemporary turmoils. These issues, which are both local and global, prompt a broader sense of interconnectivity around notions of health and wellbeing across their diverse psychological, emotional, and physiological representations within creative arts research. The creative arts can also be integral tools in addressing and working through trauma and crisis. As these global issues

resonate in a constant state of flux, the higher education sector continues to grapple with the ongoing institutional challenges of adaption and reform (Wilson, 2019). Within the Australian university setting, these issues are compounded by the development and production of creative art research and research programs under a neo-liberal climate that places emphasis on corporate power (Hathaway, 2020), with universities often playing, as Ronald Barnett (2016) suggests, the role of a corporate agent. Yet, within this very context, creative arts remain, to an extent, resilient through its very tendency of operating *from* and *within* complex, uneasy, and often unpredictable spaces.

In this way, the potency of creative arts research lies in its capacity to engage in a multimodal manner that simultaneously provides critical and creative perspectives from imagined and factual realms. It does this in order to continuously navigate, unsettle, mediate, and even circumvent many of its contrasting platforms and positionings (Freedman, 2007; Paul & Elder, 2007). Creative arts can be informed by both quantitative and qualitative research. In turn, creative arts can humanise, individualise, and personalise its research – operations that are integral to health and wellbeing. As the research symposium and its accompanying showcase delves deeply into the health and wellbeing sector, many of its contributing researchers have professionally worked and/or have lived-in research experience within health and wellbeing fields. Health researchers and practitioners such as paramedics and social workers are also included to provide pertinent insights into addressing the very issues within their field and where they see creative arts engagement being beneficial. This aids in the contextual specificity and nuanced understanding of topics being addressed. This is exemplified in the following discussion of paramedicine and wellbeing, which identifies perceived gaps that creative arts practice can address.

Paramedicine Perspectives on Wellbeing

The pandemic has created turmoil in the national and international community. The subsequent pressures placed on health systems and emergency services are unprecedented. One particular area where the health system and emergency services intersect is paramedicine. Paramedics are health professionals who often have first contact with the sick and injured (Williams, Beovich & Olausson, 2021). The rise in paramedic caseload, and the threat of contracting the COVID-19 virus, has added significant stress to a workforce that already attends to people suffering from traumatic injuries, mental health crises, and chronic illness (Amiry & Maguire, 2021). There is considerable literature on post-traumatic stress disorder (PTSD) in paramedicine (Whiting, Costello & Williams, 2019; Petrie et al., 2018). While PTSD appears to be more prevalent in American and Canadian paramedics, stress, mental fatigue, and burnout, as reported in the media, are a significant threat to Australian paramedics. The role of art in depicting the traumatic side of paramedic work is in its infancy. Daniel Sundahl, a Canadian paramedic, is an artist known for his depictions of the stress, burnout, and trauma experienced by paramedics, as well as police and fire and military personnel. Sundahl's art is as haunting as it is fascinating. It provides a visual sense of understanding what paramedics may feel after encountering confronting cases or experiencing post-traumatic stress. While there is established arts-based research in the health sector, the use of arts-based research methods in paramedicine requires further exploration.

It is the coming together of interdisciplinary dialogue such as this, that provides a multifaceted understanding of arts and health contexts and prompts a reconsideration and in turn, a re-innovation of research practices across arts and health disciplines. By capitalising on the high visibility of the arts, interdisciplinary dialogue can raise public awareness regarding health and wellbeing, as well as explore further potentials for greater awareness and creative applications of individual as well as collective agencies around this subject matter. The creative arts, through its various social, emotional, and intellectual engagements, can become a transformative tool for local, national, and international communities and socio-cultural practices.

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ALISTAIR WARD

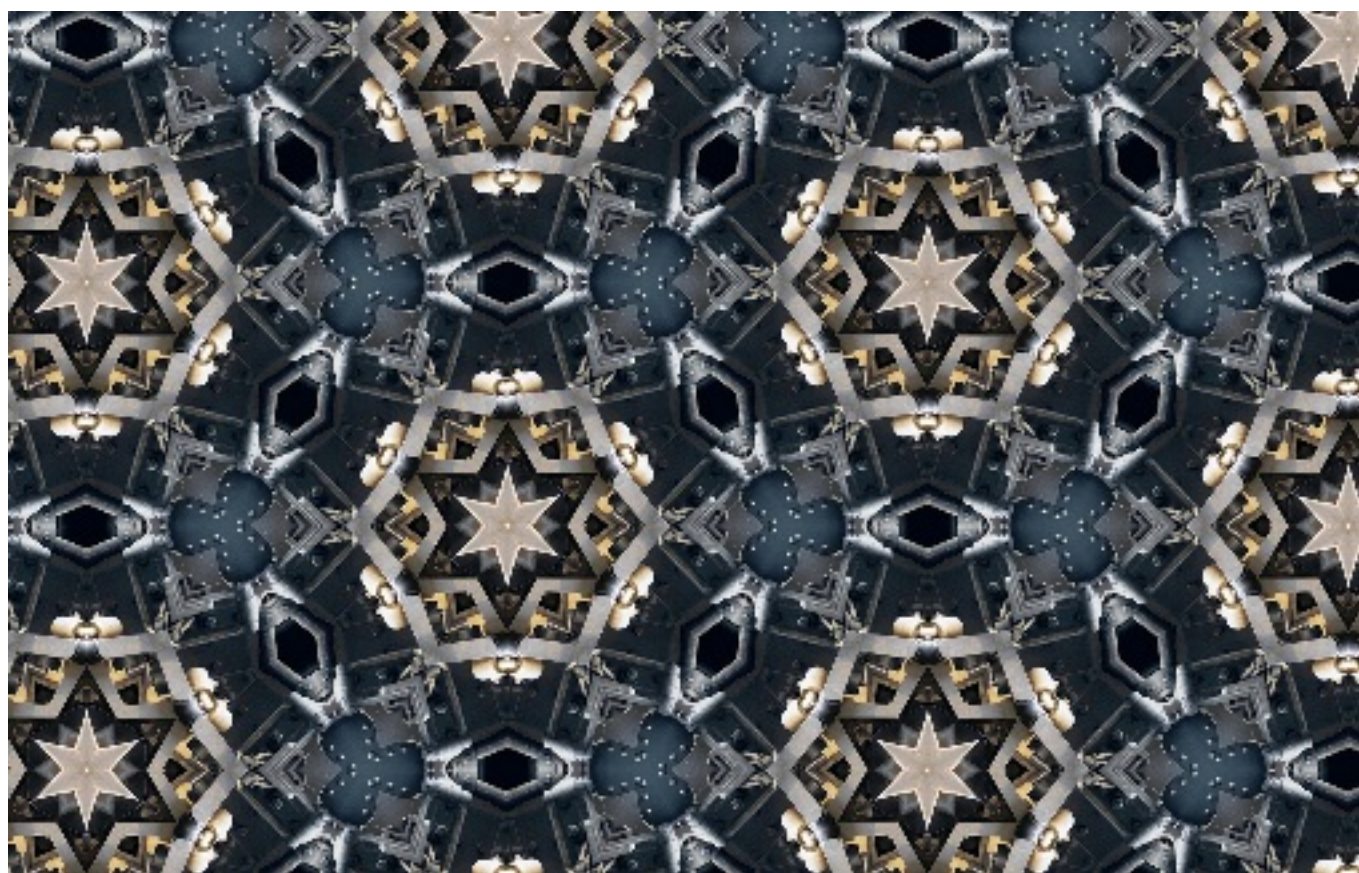
As part of my PhD, I created this pattern from my photo of a restored Hunslet 4-6-0 Tank Locomotive used to supply troops and ammunition to the frontline in World War 1. The chief restorer, Rob Shiels, who is the Collection Manager at the Workshops Rail Museum Queensland, spent 12 years restoring this locomotive and gradually formed a strong emotional connection to the locomotive. Through a co-design process, Rob and I collaborated to create these patterns, which will later be applied to a shirt for Rob. The pattern visually represents and reinforces Rob's emotional connection to the locomotive. This emotional connection will be transferred to Rob's shirt to extend the life of this product. This is a part of a broader study to understand how emotional attachment can be transferred, and how this cycle of practice can be applied to extend a product's life. After I have completed my PhD, I hope to extend my research by exploring emotional attachments to people, places, objects, and events, and how these emotional connections can be used to create more sustainable products.

Alistair Ward is a designer and lecturer in Design and Interactive Technologies at the University of Southern Queensland. He has over 30 years' experience in the creative industries, working as an art director and designer in Australia, London, and the Bahamas, and has been recognised internationally for his work. He was the program coordinator for visual communication at UniSC and has taught for over twenty years in design communication. Alistair is a HEA fellow and is a recipient of *Advance Awards* for learning and teaching (2015, 2016, and 2018). He has co-authored journal articles on immersive design and presented his findings internationally. Alistair is currently completing a PhD at UniSQ.

Rob's Locomotive Pattern Designs, 2021

Digitally manipulated image printed on fabric

145 cm x 200 cm



ALYSON BAKER

Drawing on my experience of breast cancer, I use visual and oral storytelling to share my own and others' experiences to raise awareness of the disease and the need for inclusive representation. This artistic engagement allows a multifaceted interrogation of current research to gain a richer understanding of male lived experiences. My methodological approach involved collecting, analysing, and translating 167 autoethnographical representations – stories told by men with breast cancer. The number 167 is significant as this is the number of Australian men who were diagnosed with breast cancer in 2020; it is also the number of knitted breasts in *Standard* (2018-2021). Using Grounded Theory, artworks were created throughout the coding and analysis of the male breast cancer stories. *Standard* (2018-2021) was one of the artworks created during my Doctor of Creative Arts (UniSQ) candidature and formed part of the project, *The Challenge of Pink: An Arts-Based Research Project Subverting the Current Paradigm of Breast Cancer Awareness through Visual and Oral Storytelling*. Translating the stories of men with breast cancer into creative works serves as a key visual and oral strategy to allow viewers of the artworks to renegotiate their own understanding of the disease.

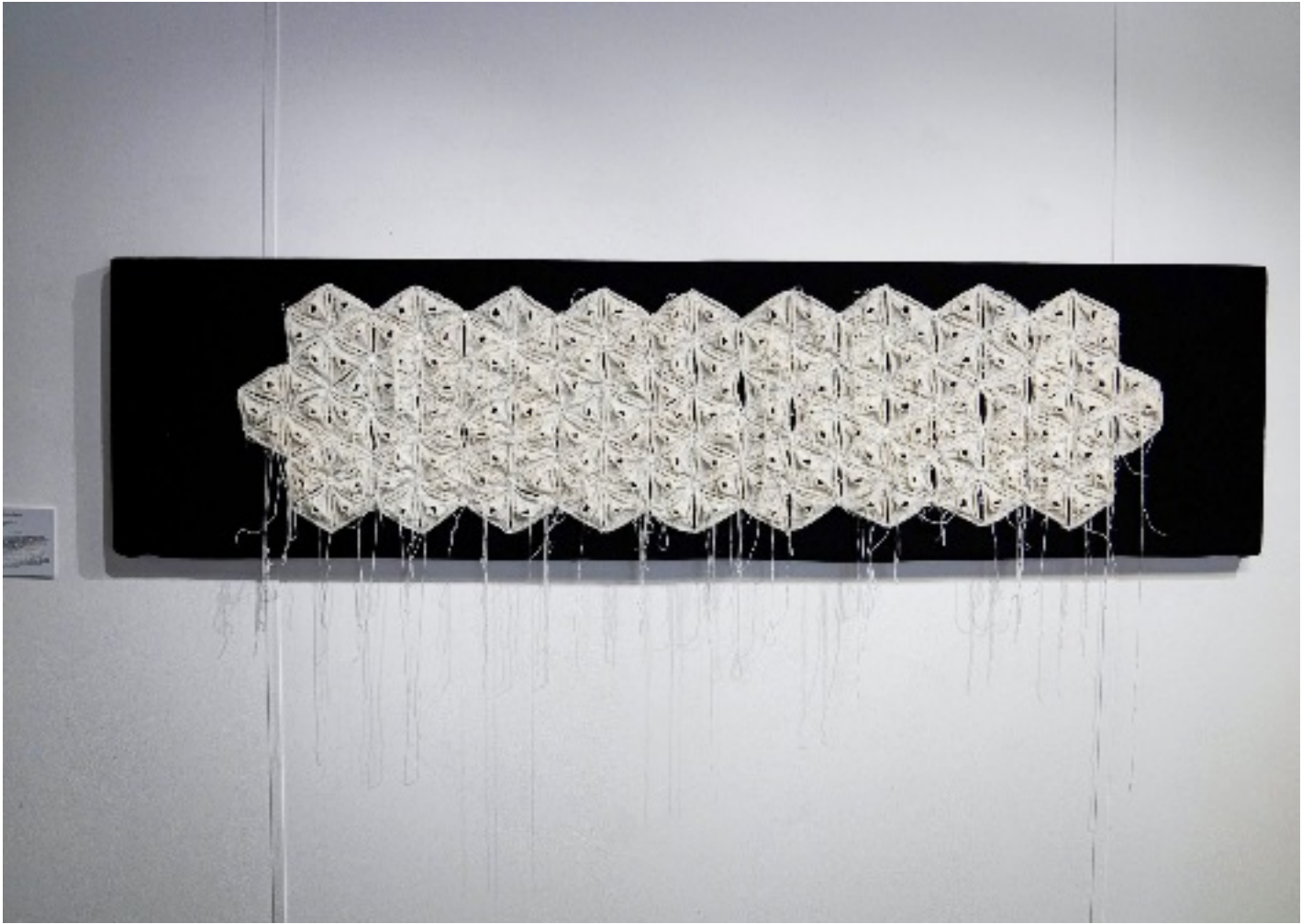
Alyson Baker is a multi-disciplinary artist; she completed her Doctor of Creative Arts in 2022 at the University of Southern Queensland, with Award for Excellence in Doctoral Research. During her Doctoral candidature, she entered the UniSQ and University of Melbourne *Visualise Your Thesis* competition, and presented oral presentations at symposiums and conferences at UniSQ and UNSW. Prior to her doctoral research, Alyson completed her Bachelor in Digital Media Honours (Fine Art) at Griffith University. Her Honours project, "Breasts and Chests", was awarded First Class Honours, Excellence in Research, and Best Honours Research Project. In 2015, at the Griffith University *Three Minute Thesis* (3MT) competition, she was awarded 1st place in the Honours Division of Arts, Law, and Education. Her artwork has been published by Breast Cancer Network Australia, and exhibited in solo, group, and selected exhibitions in various galleries on the Gold Coast, Northern New South Wales, and Victoria.

Standard, 2018-2021

Merino Wool Knitted Breasts

240 cm x 60 cm x 5 cm

Photo credit: UniSQ photography



ANNIE O'DOWD

My research investigates movements in storytelling when subjected to the pressures of adaptation and the added aesthetics of music. In collaboration with my co-researcher, Tim Florence, a Berlin-based Australian composer, the creative outcome of my Doctor of Creative Arts will be the libretto for my published children's story, *Left Shoe and the Foundling* (Pan Macmillan, 2005), as well as some illustrated sketches and designs for the production values considered during the making. In addition, I will present a rehearsed reading of the libretto with some of Tim's music in a live performance. Pedagogically, I have an interest in the experiential aspects of learning, particularly in relation to creating a work for a child audience. I am especially interested in the process of adaptation – the breaking down of narrative elements and the bending of their essential aspects into a new genre. In this project, I also explore the special effects of music and live performance in shaping the emotional and non-verbal aspects of storytelling.

Annie O'Dowd is a writer/illustrator, teacher, and speaker who has published a series of children's illustrated stories: the *Seadog Adventures* (Pan Macmillan, 2005-2008). Annie initially trained as an actor and worked in theatre before turning to teaching, writing, and illustration. A teacher with over 30 years' experience, Annie has worked primarily with children and young people in the area of voice, communication, literature, and theatre. In 2016, she collaborated with Tim Florence and Petra Pries to adapt the first story in the Seadog series, *Left Shoe and the Foundling* (2005), into a theatrical style concert to showcase the instrumental skills of the children from Spandau Music School in Berlin. The work was translated into German (*Linkschuh und die Meermurmeln*, 2016), and was performed in Berlin. The success of the collaboration inspired Annie and Tim to embark on a new project and create a children's opera/singspiel of the story. Her practice-led Doctor of Creative Arts project focusses on this adaptation, looking not only at the ways in which the narrative changes when the style of 'telling' is altered, but also using the lens of the aesthetics of music, live performance, and staging for children to reimagine the writing. The research essentially asks, 'How does the process of adapting an illustrated children's book into a singspiel, which has the potential to be performed, inform the writing process; and what can be learned about storytelling in transformation across genres as a result?'.

Work in Progress, 2022



BEATA BATOROWICZ

The hand-stitched photographic series, *Mending with Fiction* (2022), explores ritualised notions of wellbeing and self-care through personal agencies that elicit mythology, folklore, and fairy tales. Fictional stories serve as powerful agents in conveying complex historical and personal experiences in light of a traumatic past. They hold metaphorical, poetic, and symbolic resonance that is enchanting in its multilayering and capacity to *hit home* with learnings told from a subjective premise. Of particular interest is the way that well-crafted visual tales can, at times, take more effect in engaging with embodied trauma than the grand narratives that present themselves as factual knowledge. This photographic series forms part of the overarching project, *Stitched with Care: Mending Metaphors for Embodied Trauma*, which also includes video performances and textile installations. In hand stitching the photographic prints, this act of mending forms the project's broader inquiry into actions that signify the dichotomies of caring and self-care. Informed by Stephen Black's *The Ethics and Aesthetics of Care* (2018), the work takes on a darker turn and plays on the tension between caring and wounding in the process of mending itself. In close-up slow motion video performances, the act of stitching reveals a violent piercing of either paper fibres or leather skins. The needle does not come through these fibres as easily as it appears from a distance. Through further actions of stitching with thicker leather, there is a level of force and growing imprint of pain with repetitive yet persistent action that often results in using bandages to prevent self-wounding.

Beata Batorowicz is the Associate Head (Research and Research Training) and an Associate Professor in Sculpture (Visual Arts) in the School of Creative Arts at the University of Southern Queensland. As a Polish-born Australian contemporary artist and academic, Batorowicz's work explores personal narratives concerning cultural and gender issues in light of a traumatic past and the ways in which art can become a broader socio-cultural catalyst for wellbeing. Batorowicz exhibits her work nationally and internationally, with her key touring exhibition projects, such as *Dark Rituals* (2018-2019) – partnered with University Sunshine Coast Gallery and University of Tasmania Gallery – securing *Australia Council for the Arts* funding. Beata has recently published scholarly work in *Futures* (2022), *Heliyon* (2022), *Student Success* (2021), *Animals* (2021), *Biography* (2020), and *Arts and Humanities in Higher Education* (2018). She is the recipient of two UniSQ citations for *Outstanding Contributions to Student Learning* (2016, 2018).

Mending With Fiction, 2022

Hand-stitched cotton thread

Platinum/Palladium Photograph

19.5 cm x 28 cm



DAVID AKENSON

Threshold (2021) is a work about threshold understanding – the liminal point where comprehension is in the balance, and the form of what we see, and our apprehension of that form through reflection, takes shape through sustained ‘play’. Drawing on Immanuel Kant’s original account of art, rather than reinterpretations of Kant’s account of beauty by much of the post-Greenbergian artworld, this work presents a Kantian form of puzzle where the form is given; however, the conceptual intent – that is, the ‘rules’ that are to be followed during the game – are not set by the artist, nor fixed by the interests of the artworld. The artist provides the impetus for a kind of collaboration with the audience. Thus, neither artist, nor reader, hold the key to the work I offer here. In fact, no one does, since the work is not locked; the meaning is not fixed. Artist, curator, historian, critic, or viewer can participate in the determination of the work’s meaning, on what the rules will allow. In this way, *Threshold* belongs to a series of works that bridge the divide between art and board games – a minor historical path taken by several artists, from Surrealists and Dadaists to more recent contributors such as Guy Debord and Yoko Ono. But here, the Dadaist in-jokes of Ono and the fixed rules of Debord are rejected for an offer to play with the possibility of, not only what art might be, but equally, what art might *have* been.

David Akenson is a visual artist and academic working at the University of Southern Queensland and based in Toowoomba, Queensland, on Giabal and Jarowair country. David has exhibited both nationally and internationally, and has published on art and ethics, aesthetics, and art theory. He has judged numerous art prizes, including the Queensland Premier’s Art Award. David has worked with a number of academic and cultural institutions, including a collaboration with Art Built In and the architect, Robin Gibson. More recently, he facilitated a collaboration between Griffith University, SCU, Art Museums Australia, and *Artforum International* journal. David is interested in research that bridges the gap between art and play, art and social life, and art and wellbeing.

Threshold, 2021
Acrylic on timber
Variable dimensions



DAVID BURTON

In 2016, an infant and their mother were admitted to a Brisbane hospital after arriving via helicopter from off-shore detention. The doctors were appalled by the infant's condition. Within hours, the Australian Federal Police demanded that both parent and child be returned to detention, where they were awaiting the results of their asylum seeker visa application. But the medical staff refused, saying to return them to detention would only cause greater harm. A siege ensued as protestors amassed on the streets. Eventually, the government relented, and the baby and her mother were settled in Australia. This became known in the press as the 'Baby Asha' saga and is just one chapter in Australia's long history of troubled asylum seeker settlement. In 2021, I was invited into the Artist Company at La Boite Theatre Company and commissioned to write a play loosely based on the events of Baby Asha. The result is a work that merges verbatim and documentary theatre forms within the genre of a medical thriller. Titled *Beautiful Country*, the piece explores the ethics of citizenship, intersecting First Nation, Asian, and Anglo-Australian viewpoints. The work is being developed across 2022 with La Boite Theatre Company.

David Burton is a lecturer in theatre at the University of Southern Queensland, as well as an award-winning playwright and author. His doctoral thesis, titled *Playwriting Methodologies in Community-Engaged Theatre Practice in Regional Australia*, focussed on his innovative work with the Queensland Music Festival. His other work includes several plays for the youth and education sector, most notably *April's Fool*, which has toured nationally since its premiere in 2010. In 2014, David won the prestigious *Text Prize for Children and Young Adult's Writing* for his memoir, *How to Be Happy* (2015). His young adult novel, *The Man in The Water*, was the Children Book Council of Australia's most notable work of 2020. He is the author of over 30 professionally produced plays, with many specialising in verbatim theatre and community-engaged theatre practice.

David Burton, Alea Monsour, and Ari Palani
The Time is Now, 2021
La Boite Theatre Company



DAVID RASTRICK

The *Oceanic Jazz* research project explores creative potentials of fusing traditional and regional music of Oceania with jazz. Using a collaborative and intercultural practice-led approach, the work moves towards a regional sense of identity for Oceanic Jazz musicians and listeners. The project addresses a research gap within the field of World Jazz, a “musical discourse of jazz musicians with cultural traditions of different regions of the world” (Knauer, 2006). World Jazz includes Latin-Jazz (Roberts, 1979 & 1999), Persian Jazz (Naima Persian Jazz Band, 2010), Jamaican Jazz (Alexander, 2015), and more. While completing my Honours research in World Jazz, I noticed a dearth of fusions of jazz with Oceanic music. I use a practice-led approach to create examples of Oceanic Jazz, while generating knowledge about intercultural collaboration. Collaborating with musicians from throughout Oceania ensures that musical works are created respectfully of traditional music. Australian and Papuan New Guinean authors Webb and Webb-Gannon (2011, 2015, 2016) focus on how expressions of traditional and hybrid music reinforce a sense of identity for Oceanic peoples. As a non-indigenous Australian jazz trumpeter, composer, and multi-instrumentalist, I explore how collaborating in the creation of Oceanic music hybrids contributes to a sense of regional identity for myself and for other jazz musicians and listeners from Oceania.

David Rastrick is trumpet player, composer, and multi-instrumentalist from Great Southern Western Australia, performing primarily jazz and contemporary musical styles. In 2018, David received First Class Honours in Creative Arts at the University of Southern Queensland, composing in the field of World Jazz. David has previously studied jazz trumpet at the Western Australian Academy of Performing Arts and has received a Diploma in Music (Song Writing) from South Regional TAFE. David has played with hundreds of bands in various settings and styles. He has been a musical director for circus, dance, and theatrical shows. David runs approximately ten musical acts for a living, as well as being a session musician for several other acts and a part-time music lecturer at TAFE. David’s commercial musical acts include jazz bands, reggae, blues, rock, and R&B/soul. His research is committed to developing meaningful creative works, responsive to a longer-term vision for jazz in Oceania.

Oceanic Jazz, 2022
Poster

OCEANIC JAZZ

Exploring creative potentials for fusions of jazz with traditional and regional music of Oceania
David Rastnok - U1051950 - Doctor of Creative Arts (Music) - pre-confirmation stage



Figure 1. Map of Oceania - Nations Online Project (Nations Online Project, 2002)



DAVID STEGGALL

Practice in the child protection context is a fraught endeavour as children, family members, and practitioners inevitably become caught in a complex rotation of trying and failing. The historical and cultural construct of child abuse has a malleable understanding depending on the contextual beliefs of what constitutes a child's wellbeing. Neoliberal models of success privilege healing from trauma through the helping disciplines as the normative means to successfully navigate experiences of violence, abuse, and poverty. Despite this, the Australian Institute of Health and Welfare (2019) reports that the number of children in out-of-home care has continued to rise. Furthermore, despite reform efforts, the high rates of First Nations children and families represented in the Child Protection System continue to increase: 46.1 to 61.9 per 1,000 between 2012 and 2016 (AIFS, 2017, p. 46). Clowning offers an intentional way of re-authoring a response to child protection practice. This work draws on clown-logic, which emphasises failure, connection, stupidity, playfulness, and problem-solving as an intentional way of breaking and defying psycho-medical discourses. In this way, clown practice enacts alternative modes of knowledge that aim for the discovery of new ways of living with failure and trauma in the here and now.

David Steggall is a social worker and clown. He is a lecturer in human services at the University of Southern Queensland, where he is completing his Doctor of Creative Arts – a project that involves researching clowning in child protection work. He has ten years' experience in both the child protection system and in child and youth mental health services across government and non-government sectors. David founded and developed the Therapeutic Day Program at Mercy Community Services, featured at the 2014 International Trauma Conference held in Melbourne. He has trained with clown theatre legend Pierre Byland in Cavigliano, Switzerland, and has studied clowning with Ira Seidenstein, Scott Witt, Anna Yen, Scott Alderdice, and Eric De Bont. In 2017, David co-wrote and performed in the theatre production, *The Dreams of Bricks*, a clown-show re-authoring the Child Protection Practice Tool, 'The Three Houses'.

I Don't Know, 2021

Graphic marker and Nikko

Paper

29.7 cm x 42 cm



DAVID USHER

Travelling to work in the Australian bush (*en plein air*) and then returning to the studio environment to paint again for the past 20 years has increasingly represented a source of healing and regained wellbeing in a busy world. Very consciously, I devote time to immersing myself in the Australian landscape for the purpose of seeking both inspiration for artmaking and as a creative outlet that generates a meditative state of making and reflection. This has proved to be an incredibly productive approach for my Visual Arts practice and has taken me into spaces that not only nurture creative processes but provide a pathway for a healing and renewal of the soul. Working with ceramic pencils and crayons allows for a forceful expression of line upon the clay surface and creates a real sense of the tension and urgency that I feel while making work. Subsequently, the generation of these frantic 'sketches' represents an integral stage of my practice and reveals a level of the controlled turmoil essential to creative process and outcome.

David Usher is an artist and lecturer in Visual Arts (Ceramics) at the University of Southern Queensland. David has been a practising artist since 1987 and has exhibited work nationally and internationally, with his art held in a number of public and private art collections. He has studied with Master Potters, Kitty Breeden and Errol Barnes, in their studios in Brisbane and on the Gold Coast. David is currently completing his doctorate and is deeply engaged in both his painting and ceramics practice, exhibiting regularly in both solo and group settings. David regularly conducts community art workshops and contributes to public events.

Mulga Sketches #14, 2018-2020 (ongoing series)
Wheel-thrown porcelain with underglazes and onglaze
Variable dimensions



GWEN WALKER

Within my practice, I perform artworks I call *Artistic Wandering*, a term I coined during my PhD and which I define as 'the self' participatory act of wandering as an artwork where the physical art objects and artefacts produced become secondary to the artist's phenomenological experience of wandering'. Within my arts practice, the various ideas and conceptualisations of wandering, along with intuitive response to stimuli, and the human element, are best expressed through photographic documenting. For many years, I have been compelled to wander the world and to photograph the found compositions that pique my interest. I am not compelled to make a statement or express emotions, and I am not necessarily concerned with the final art object beyond its creation. I have taken tens of thousands of photographs but rarely exhibit, sell, or even revisit them within my archives. In this way, I avoid imparting too much context upon my photographs, preferring that the viewer finds their own narratives reflected in the work. *Brisbane, Australia, 2021* is a photograph from an *Artistic Wandering* undertaken in August 2021. This photograph depicts a woman in a pink top grappling with an overloaded travel case. At this time, the Queensland borders were closed, both to the other states and international travel, because of COVID-19.

Gwen Walker is an artist and PhD Candidate at the University of Southern Queensland. Prior to her doctoral research, Gwen completed her Bachelor of Creative Arts Honours (Visual Art) with First Class Honours at UniSQ and was awarded the University Medal. Her conceptual arts practice and accompanying research is focused on the act of wandering as artwork documented with photography. Her photographs have been exhibited both in Australia and internationally in Iceland and Japan, and her work is held in private and institutional collections in the UK, the USA, Canada, and Germany.

Brisbane, Australia, 2021

Giclée photograph on cotton rag

90cm x 60cm



JEN WEBB, WITH PAUL HETHERINGTON

Those of us who live with easy access to technology tend to store memories outside the body, in photographs, files, and other archives. However, as Bessel van der Kolk writes, “the body keeps the score”; elements of the past continue to intervene in the present, because traces of memory remain in the body, and so continue to have what can be profound effects on one’s sense of self and wellbeing. This work attempts to render memories, and the affect they contain, in a series of photographs that are indistinct, blurred, or in some way compromised, and in poems that address what is lost, and what has left its traces upon us. In writing, in visual art, and in practice more generally, we find ways to enhance a future-minded state, embedded in which is the capacity to recover from the large and small catastrophes that inflect most lives.

Jen Webb is Distinguished Professor of Creative Practice, and Dean of Graduate Research, at the University of Canberra. Originally from South Africa, she came to Canberra by way of New Zealand, Canada, the UK, the Western Australian outback, and central Queensland. She is a poet and cultural theorist whose scholarly work focuses on representation, the field of creative production, and arts/health collaborations. Recent academic works include *Art and Human Rights: Contemporary Asian Contexts* (with Caroline Turner; Manchester UP, 2016); and *Publishing and Culture* (ed, with Dallas Baker and Donna Lee Brien; CSP 2019). Her creative practice focuses on material poetics, prose poetry, and questions of seeing. Recent creative books include (with Paul Hetherington) the poetry/photography volume *Watching the World* (Blemish Books, 2015); *Moving Targets* (Recent Work Press, 2018); and *Flight Mode* (with Shé Hawke; RWP, 2020). She is co-editor of the literary journal *Meniscus* and the scholarly journal *Axon: Creative Explorations*.

Memory Fields (2018)

Poems/Altered Photograph

5 x two-sided strips of 15 cm x 15 cm

Photo credit: Jen Webb

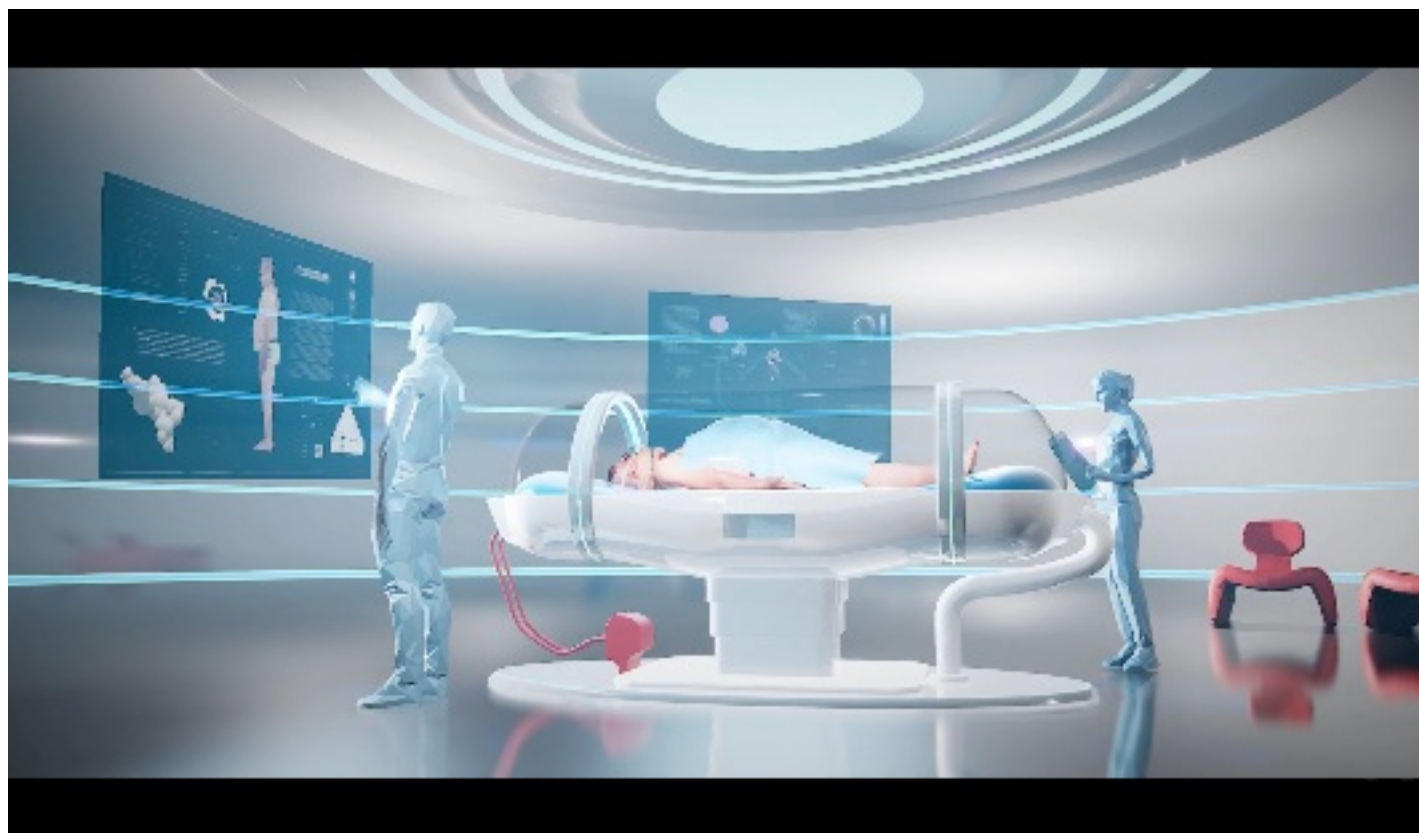
JOE CARTER AND SORIN OANCEA

Virtual production technology has been available to film and television producers for over a decade. Through the use of a large LED volume, virtual production enables filmmakers to combine physical and virtual elements in a profilmic event, therefore collapsing the disciplinary boundaries commonly associated with linear workflows in visual effects. While behind the scenes footage from *The Mandalorian* (2019) has widely propagated an overly sanguine view of the potential of virtual production, it has also encouraged widely held beliefs that virtual production is easy to implement and that filmmakers from all walks of life – from one-person teams to low-budget independent filmmakers to large scale productions – can adopt virtual production. A short film produced by a team of researchers from Film, Screen, and Animation in the School of Creative Practice at Queensland University of Technology, has revealed that the non-linear processes of virtual production enable new modes of collaboration between live action production teams and post-production teams that do not normally work together on set. The creative process enabled by virtual production creatives have affordances but also challenges when teams work together to deliver an outcome. In this case, the QUT team encountered significant technical and practical challenges, such as synchronising multiple interconnected digital platforms, logistical considerations around speed of production, and the blending of live and digitally created actors in the same space. At the same time, however, the team also uncovered new opportunities for storytelling through immersive digital environments and spatial audio recording and mixing.

Joe Carter has worked in broadcast television, commercials, and documentary film since 1995. He has spent almost 20 years in Europe and North America as both a cinematographer and director. Joe now coordinates the Film degree at the Queensland University of Technology, and has recently submitted his PhD in extreme sports film production.

Sorin Oancea coordinates the BFA Animation degree at the Queensland University of Technology and has overseen significant developments in the shaping of the course to align with industry needs and opportunities. Sorin has worked as an international animation director for more than 25 years, with numerous broadcast credits across a wide range of television and film content.

Scene from *A Future Vision of Trauma Care in QLD*
A Virtual Production film for the Jamieson Trauma Institute
Duration 6:40
Published 1 February, 2021



JOHANNA PARK

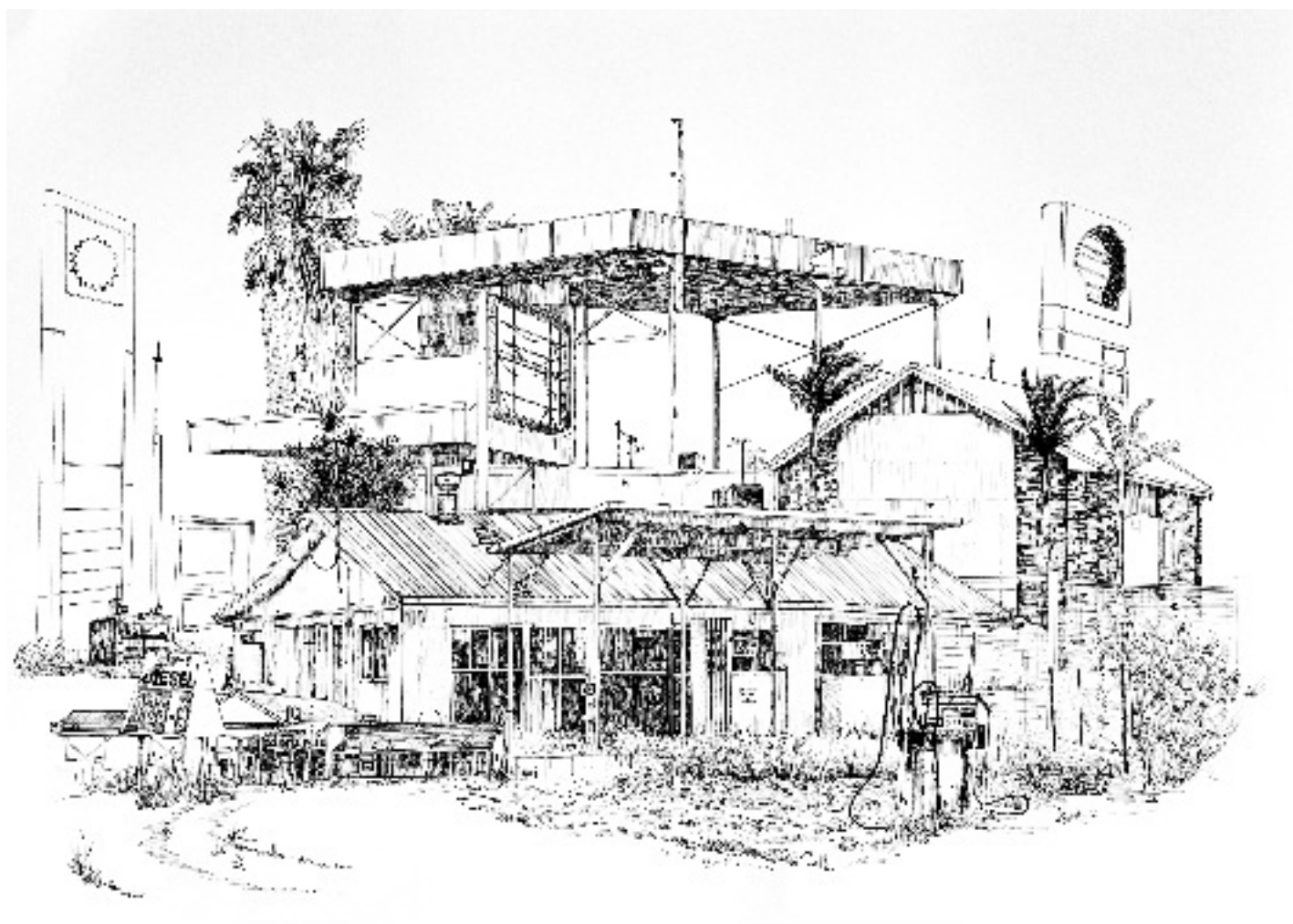
Meaning to Stop? (2021) is the first work to emerge out of the studio component of Johanna's doctoral research, which is concerned with uncovering the transformative ability of artmaking as a tool to reveal and preserve the hidden potential within the everyday architectural environment. Specifically, Johanna's work interrogates the function of these mundane spaces as universally recognisable vessels for memory through lived experience, which persists despite the fluctuating environment being dictated by constant redevelopment. This work was inspired by observations taken while travelling along the Newell Highway in New South Wales and into Queensland via the Gore Highway, where evidence of the recent pandemic and its effect on domestic travel within Australia was apparent in the sheer number of abandoned fuel stations. By stitching the different sites together to form one cohesive visual narrative, the drawing reflects how memories shift and reconstruct themselves as sites are observed anew and as experiences merge together over time. In her work, Johanna seeks to portray everyday architectural spaces in a way that breaks through indifference and acknowledges the remnants of human experience on the periphery of collective history. The emphasis of her research on everyday structures demonstrates the need for artistic intervention in these disappearing histories within urban space. Ultimately, a curiosity about the dormant significance within everyday structures and how this can be effectively recognised within artistic practice is what drives Johanna's work.

Johanna Park is a PhD candidate in Visual Art at the University of Southern Queensland. Previously, she completed a Bachelor of Creative Arts (Honours) at the University of Southern Queensland and was the recipient of the University Medal. Through her creative practice, Johanna uses the process of ink drawing to dwell within the memories around us, and through hand building ceramics she reflects on the universality that ties humanity together through our experience of the built environment. Her practice explores the ability of architecture to tether memory within space.

Meaning to Stop? 2021

Ink on paper

56 cm x 76 cm



KARLI RIESEN

Scars and Sweet Potato Chips (SASPC) is a theatrical embodiment of the experiences of endometriosis. The research project that facilitated the creative development of *SASPC* explored how a person's understanding of endometriosis may evolve through participation in a Narrative Inquiry process informed by verbatim stories, autoethnography, and reflexive practice. The project stems from a pre-study prototype – a fifteen-minute version of *SASPC* performed at the SCOPE Short-Play Festival in Toowoomba (2019). Unlike the prototype, the methodologies of this project interpenetrate each other synergistically, where the story is informed by both verbatim theatre techniques and my own endometriosis narrative. The interpretation is constructed using, and in response to, verbatim interviews, as well as participant feedback within the process of creative development. Finally, the discourse is shaped by the observations of the creatives and audience members from live readings and the relevance of the narrative to the endo-warriors who influenced the making of the story. Each participant came into the process with a varying level of knowledge about endometriosis; however, all participants improved their knowledge and understanding of the disease. A major takeaway from the project is that altering the context of endometriosis-specific language generates conversations, which, in turn, influence discourse. When normative language is disrupted and corrected to portray a malady more accurately, without limit to gender, invisible diseases like endometriosis become more visible. The vocalisation of the malady is the aperture that allows for more light to shine on the issue.

Karli Riesen is an emerging academic and performer. In 2017, after graduating from the University of Southern Queensland's Bachelor of Creative Arts (Theatre) with a distinction, she moved straight into professional full-time theatre work, touring Australia with Brainstorm Productions. She completed two Queensland tours and one New South Wales tour with the company before relocating to Melbourne to perform across Victoria. Over the past three years (2020-22), Karli has been completing her Master of Arts, researching how theatre processes can help to facilitate learning and generate illumination of the experiences of endometriosis.

Scars and Sweet Potato Chips, 2022

Live reading



KYLE JENKINS

The *Paintings (Celare)* (2022) are monochromatic paintings about engaging critically with the traditional notion that the reading of a painting is all about its surface. As such, this series of shaped-based canvases mimic architectural motifs, but also exist in a space between painting and object, creating a tension that asks, “Is it a painting? Is it an object? What *is* it as an artwork?”. One of the ways this is achieved is by creating paintings where the edges are imperfect, almost with a hand-made DIY aesthetic; however, the sides of the canvas are painted so that the work acts as a surface of intention, indicating that the function is tied to its tradition, but also the artwork becomes a painting ‘as’ object. In these *Painting (Celare)* works, the main conceptual premise is a question: how far can one push the creation of a painting, or the traditional notion of a painting, before it dissolves into being read as architecture, design, or nothing at all? Ultimately, these paintings confront the traditions of painting into a tension between art and non-art where it exists within authorship, the monochrome, painting ‘as’ object, architecture, and the everyday.

Kyle Jenkins is Associate Head of Engagement and the Coordinator of Visual Art in the School of Creative Arts at the University of Southern Queensland. Kyle exhibits regularly both nationally and internationally, and his works have been collected throughout Europe, America, New Zealand, and Australia. His professional practice is multi-disciplinary, incorporating painting, installation, photography, film, drawing, architecture, sound, and furniture design. He is represented by Block Projects (Melbourne), MINUS SPACE (New York), and ALG (Toowoomba).

Painting (Celare) #25, 2022

Oil on canvas

120 cm x 100 cm

Courtesy of Block Projects, Melbourne



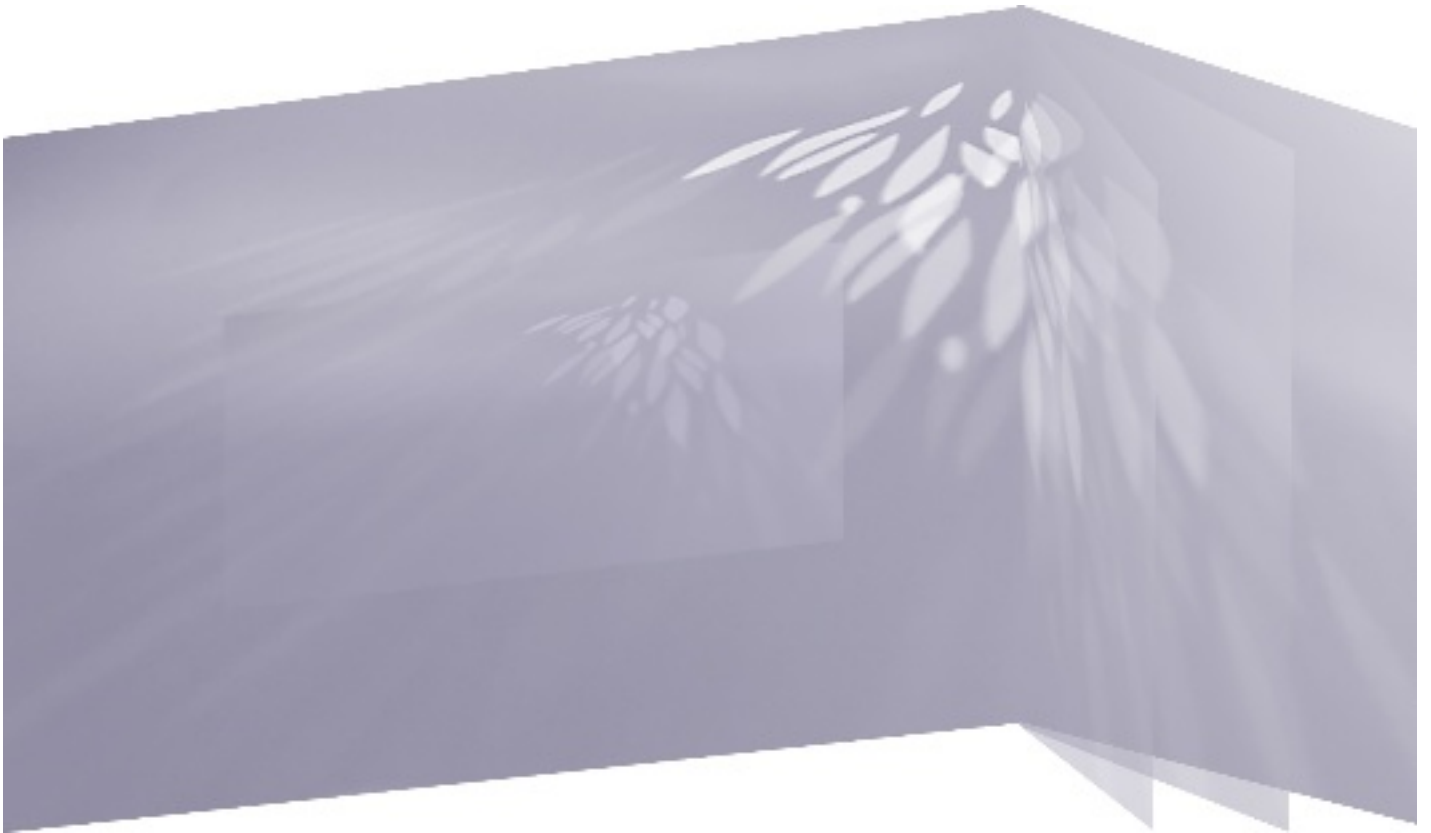
LINDA CLARK

Negotiating the challenging years of parenting adolescents requires creative strategies to sustain maternal stamina. In my own experience of motherhood, the invisibility of maternal labour and the ambivalence of motherhood are exacerbated when children appear old enough to take care of themselves yet still need parental guidance. Paradoxically, this stage of adolescence also signals the next phase of 'letting go' of motherhood. This creative research represents how I utilise the 'Mother-Artist Model' to create work that answers my own questions or concerns about 'letting go' through personal narratives in installation art. In this model of practice, I disrupt social constructs for women and make them visible through visual narratives, thereby dismantling the trope of the 'helpless' mother and normalising instead the powerful mother. *Strange Comfort I* (2022) explores complex personal narratives of place, memory, and absence in the context of a child's transition to adulthood and the changing identities of motherhood that accompany this transition. The work occupies empty corners, replacing absence and loss with sculptural artefacts of memory, thereby providing a feeling of strange comfort to the creator and possibly the viewer.

Linda Clark is an installation artist and a lecturer in Sculpture at the University of Southern Queensland. Her work features in both national and international exhibitions, such as *Dark Rituals: Magical Relics from the Little Art Spellbook* at the University of Sunshine Coast and UTAS, and *Antipods: Magical Creatures with Backward Feet* at the University of Saskatchewan, Canada. Linda has also engaged in curatorial projects such as *Tethered: Embodying the Mother-Artist Model* at UniSQ Arts Gallery. In 2015, Linda won the Queensland Regional Art Awards Gray Puksand Digital Award. Her doctoral research investigated whether a practice-led research methodology titled 'The Mother-Artist Model' can be used within a collaborative network of mother-artists to facilitate practice, engagement, and exchange, in order to overcome regionalism.

Strange Comfort I, 2022

Video projection, acrylic sheet, fabric, stainless steel, resin, pigment
Variable dimensions



LISA HOBBS

Escaping the Cycle draws on my experiences as a paramedic. I engage with art to depict my struggle to break free from feeling like a cog in the machine and to re-establish control over my own health and mental wellbeing, while processing the “science” of paramedic work versus the personal connection with people who are suffering and in pain. The work is influenced by the struggle between serving the paramedic discipline, the community, and myself as a person. The broken, rusty, and unmoving mechanical elements and dark tones within the work block out almost all sense of colour, movement, and freedom of thought. A female figure is depicted as trapped under chains, locked in, buried deep, and bound to serve the bureaucracy and deal with the human suffering in her line of work. Her expressionless face peeks through the chains and is symbolic of “just keeping one's head above water”. Towards the other side of the piece, the female figure is pushing through, awaiting rebirth of humanity. A glimpse of colour to the side and below depict water and a rose – beauty and life rising from a lifeless ground. Is she brave enough to emerge from the disc, to escape, and to stand in the sun and live the life that she wants to? Or will fear take over and close the zipper over her head, locking her in to towing the company line, insnaring her inside the machine, destined to become a rusty, robotic underling devoid of sensitivity and compassion?

Lisa Hobbs is an artist from Dayboro, currently undertaking a PhD at the University of Southern Queensland. She is a registered paramedic, academic, and researcher with over two decades experience working in paramedicine. She is a lecturer in paramedicine at UniSQ, with previous roles including Acting Inspector, Senior Clinical Educator, and Officer in Charge with the Queensland Ambulance Service. Lisa's qualifications include Master of Philosophy (Paramedicine); Graduate Diploma Health Management/Disaster Management; Graduate Certificate Clinical Education; Bachelor of Science (Psychology); and Diploma of Paramedical Science (Ambulance).

Escaping the Cycle, 2021
Repurposed and reused items
Mixed Media Disc
50 cm x 50 cm



MARGARET BAGULEY

This artwork explores how the comforting and tactile nature of embroidery has been used to create solace and empowerment during the COVID-19 pandemic. The image of the coronavirus, represented as a textile pattern, reduces its power and unpredictability. This artwork captures the act of embroidering the coronavirus, which transfers power to the embroiderer who can take control by choosing the colours, techniques, and pace. Embroidery has been directly related to improvements in mental wellbeing due to its repetitive action, which fulfils the body's need to be occupied. This artwork also symbolises the resurgence in textile craft work that has occurred during the ongoing pandemic as people seek to alleviate stress and express themselves when strict social distancing has forced us to look inward.

Margaret Baguley is a Professor in Arts Education at the University of Southern Queensland. Her artistic practice covers textiles, sculpture, and installation. She has exhibited, nationally and internationally, 10 solo exhibitions and 48 group exhibitions, the majority of these being invitational. She has received several significant awards, including the Australia Council's New Media Residency to Banff, Canada, the Martin Hanson Memorial Art Award, and the National Dame Mary Durack Outback Award. Her work has been selected to tour regional Queensland through the Queensland Arts Council. She has undertaken residencies at Arthur Boyd's Bundanon Property, the Australian Tapestry Workshop, Manning Clark House, and the Banff Centre. She has received grants from the Australia Council, the Ian Potter Foundation, Craft Queensland, Pat Corrigan, Arts Queensland, and the Department of Veterans' Affairs. Her work is held in the Bundanon Trust Art Collection, the Stanthorpe Regional Art Gallery, the Wesley Hospital Art Collection, and private collections.

In-between COVID-19, 2022

Calico, silk thread, needle, transfer, embroidery hoop

74 cm x 50 cm x 2 cm



MEGAN AINGER

The artworks generated for my PhD thesis are created in a Freudian ‘free-association’ style method. This means there is no pre-designing of compositions or colour palettes, as spontaneous mark-making works to sublimate what is painful and unspoken. The artworks emerged from the complex grief associated with being a mother of a drug user. Paint is used to relieve bodily discomfort and anxiety, where I came to rationalise that symbolisation was essential for future wellbeing. The paintings within the series read like dream scenes, gaining meaning if read metaphorically through chains of associations rather than a literal viewing of the images. As such, meaning is unique to each individual and can only be found by engaging with the art and one’s personal associations (Lacan, 1966) rather than attempting to decipher the artist’s intentions or artistic merit. I include narratives to be read after initial associations, as the viewer can reflexively use the text to enhance their personal reflections. Ultimately, meaning cannot be found within the traumatic events experienced by mothers of drug users, so the meaning we create, and the stories we tell, are not about discovering universal truths but about our subjective choices and our responsibility to find safe passage.

Megan Ainger is a psychotherapist and PhD candidate at the University of Southern Queensland. Her research explores the complex grief experienced by mothers of drug users through artmaking and psychoanalytic theory. Megan received her Honours (Writing) from Edith Cowan University in 2016. Her Honours project used Lacanian psychoanalysis to explore out-of-body experiences, challenging nihilistic New-Age responses to offer instead alternative views that what we are looking for is already here in the beauty of our fragmented lives rather than in any utopian beyond. In 2018, Megan completed her postgraduate studies in counselling (AIFC), with her personal experiences as a mother of a drug user subsequently leading her to doctoral study.

Self Portrait

Work in Progress, 2022



NINA USHER

This research will explore the extent and impact of pre-service and generalist primary teachers' understanding of authentic arts integration. The research is guided by engagement with the Aboriginal and Torres Strait Islander Histories and Cultures and the Sustainability Cross Curriculum Priorities of the Australian Curriculum. The project will facilitate and evaluate a variety of practice-based authentic arts integration projects that explore Media, Music, Dance, Drama, and Visual Art across each band level in the Primary Education sector to explore student engagement, academic performance, and community engagement with arts education informed with and by First Nations Peoples. The creative outcome will result in an open school promenade gallery and an interactive virtual gallery that exhibits the creative works and learning outcomes. The research will analyse the overall impact and effectiveness of arts integration and will contribute to the global findings and ongoing research into arts practice within primary settings. The project will allow for the development and facilitation of a model of practice and framework for Australian educators to create culturally appropriate and collaborative arts integration projects that support local law and customs, engage with First Nations' perspectives, and authentically teach the Arts.

Nina Usher commenced her PhD in 2021 at the University of Southern Queensland. After a career as a Performing Arts Specialist working with Secondary and Primary students, she moved into the tertiary system, guided by her desire to inspire change in Arts education practices, Arts equity, and curriculum. Nina has taught an extensive range of Arts education courses and works closely with the School of Creative Arts to develop online learning capabilities. She has received numerous certificates of recognition for high-quality teaching and achievement, and in 2021 she was a co-recipient of the inaugural Excellence Award for Leadership of Learning and Teaching at UniSQ.

Nina and Sebastian Usher*
Exploring Water Colours, 2022
Perth, Western Australia
Photo credit: Sophia Usher

*Parental permission has been provided for the use of this photograph.



PEMA DÜDDUL

Not nothing is a digital collage based on a self-portrait of the artist. The image is a camp exploration of the Buddhist philosophy of *anattâ* or non-self, which posits that what we call our self is a mere fleeting fabrication, a conglomeration of thoughts, sensations, and affects that has no substantial depth or independent existence. Despite this lack of inherent existence, the self is nevertheless something we hold dear; we literally self-identify with it, we believe it is who/what we are. In that sense, the self is not nothing but also not something. In Western thought, a strong sense of self is considered to be a signpost of wellbeing. Buddhist philosophy suggests that the opposite is true. This digital work zeroes in on the most significant aspect of our sense of self or identity: our gender/s, constructing an image that is non-binary, neither explicitly male nor explicitly female, pointing to the fabricated nature of gender identity. The image contains a number of symbols that point to the ephemeral and ontologically empty nature of the self and of gender signifiers – bubbles, skulls, blood splatter, and flares of light. A defining feature of camp style and imagery is a focus on surfaces and a rejection of substance or depth. The juxtaposition of camp signifiers (lipstick, eyeshadow etc.) with text and images about the empty ontological status of the self brings together two worldviews that recognise the surface nature of identity and the absence of depth or intrinsic essence to the self and all things – camp aesthetics and Buddhist philosophy.

Pema Düddul is a writer and digital collage artist. They are Associate Professor in Writing, Editing, and Publishing at the University of Southern Queensland. Pema has poetry, short fiction, and scripts published in a wide range of journals and anthologies, and has dozens of scholarly articles published on topics such as scriptwriting, queer writing, the ethics of the self, and Buddhism. Their collage work explores non-binary and non-conforming gender presentations. As an editor, Pema has worked on numerous international projects including the scholarly anthologies *Publishing and Culture* (Cambridge Scholars Press, 2019) and *Recovering History through Fact and Fiction: Forgotten Lives* (Cambridge Scholars Press, 2017). Most recently, Pema was compiler and editor of *The Heroic Heart*, the latest book by internationally renowned Buddhist nun Jetsunma Tenzin Palmo (Shambhala Publishing, 2022). Pema's current research interests are non-fiction writing (Buddhist), Buddhist notions of gender, and writer-driven publishing.

Not Nothing, 2022

Digital Collage on Photographic Paper

61 cm x 122 cm



PETER OSBORN

My work explores our relationship with nature and how this relationship can be captured through the making of fine art objects. *Blacksoil Country* (2022) depicts a group of raku stone-fired pieces that have been finished with glazes made from the black soil at Freestone on the Southern Darling Downs, the land where I live. In this work, as in much of my practice, my approach is to base my work in a specific location where I can build a local sensory and physical knowledge. *En plein air* drawing at the location, journal writing, and the collection of soil to use in my ceramic work extend this experience of place into the studio. Through the ceramic process, there is ongoing discovery of the natural materials' potential to express this experience, building an essential connection with place. This connection is both physical and spiritual, and acknowledges the omnipresence of vital energy in the natural world that we are part of. This development of new glazes made from the soil of the 'black soil country' results in a range of new colours, textures, and finishes to express the internal relationship with nature. I place the group of ceramic pieces back in the location where the soil was found and photograph the results, completing the engagement and resolving the relationship created through the outside and studio processes.

Peter Osborn is a PhD student at the University of Southern Queensland. His art practice centres on ceramic and drawing media, with a specific interest in the use of found natural materials. Peter has exhibited his work nationally. In 2018, he was the recipient of a \$1000 Centennial grant from Westpac for the completion of a narrative-based project centring on his grandfather's WW1 diary from the Western Front and resulting in a publication, as well as exhibitions in Warwick and Broken Hill. Peter also has received funding from Regional Arts Queensland for a public art project in Warwick. He graduated from the University of Melbourne in Engineering and Arts and was a guest postgraduate student at the Swiss Federal Institute of Technology in Zurich, where he received an overseas student's scholarship from the Swiss government. He holds a Master's degree in structural engineering from James Cook University together with a First Class Honours degree in Visual Arts from UniSQ.

Blacksoil Country, 2022

White raku clay with blacksoil glaze

Stonefired ceramic

Variable dimensions



RHI JOHNSON

As a contemporary printmaker, I am interested in the formation of everyday narratives, and how these can be disrupted or subverted visually. Through my work, I investigate visual cues that can punctuate an environment, object, or space of perceived meaning, and in doing so, can allude to subconscious methods of processing information. In my prints, I create images that are partially representative of existing spaces but are modified by memory and individual interpretation. The images are derived from personal experiences of *déjà vu*, whereby the environments or subjects depicted have triggered a subconscious response – a sense of knowing that is simultaneously withheld from conscious recognition. As such, the subjects and locations depicted, and the experiences attached to these images, constitute a disruption to conscious narrative, creating or resulting in a momentary subversion of immediate sensory comprehension. Through my artist books, I also explore notions of memory, reflection, and personal narrative. These narratives are centred around notions of womanhood and motherhood as well as birth and trauma. In my practice, I am interested in constructions of physical and conceptual ‘interruptions’, which I consider akin to lived experience.

Rhi Johnson is an artist, lecturer in Visual Arts (Printmaking), and the First Year Experience and Employability Lead for the School of Creative Arts at the University of Southern Queensland. She has been a practising artist since 2007 and has exhibited both nationally and internationally. Her works are held in a range of public and private art collections, including the Print Council of Australia and the Toowoomba Regional Art Gallery. Rhi holds a Bachelor of Fine Art (Honours) from the Royal Melbourne Institute of Technology (RMIT) and a PhD from the University of Southern Queensland. She regularly conducts community art workshops in Toowoomba and contributes to public art events.

Curiosities, 2020

Mixed media Coptic bound artist book

21.5 cm x 25 cm x 12 cm



ROD EADIE

Martial arts are expressed through embodied practice; however, the link between pedagogy, embodiment, and self-improvement requires further understanding. To investigate this issue, my work poses the following question: How does embodied jiu jitsu teaching/practice impact a practitioner's sense of self-improvement through routinised practice? In undertaking this project, using a descriptive phenomenology through participatory action research, I endeavour to explore the experience of martial arts training, especially in relation to personal development within practice. I hope to contribute to the expansion of knowledge and the intellectualisation of self-improvement of practitioners through their martial arts journey. Brazilian Jiu Jitsu, as both a pedagogy and as a sub-field of the martial arts, provides a practical focus to explore the essence of movement and how the practitioner gains a sense of personal development in practice. The explicit focus of this work is to examine the martial artist as the art, and to observe how they acquire jiu jitsu skill and become the expression of jiu jitsu. Thus, this research seeks to address a gap in knowledge by using reflective practice combined with descriptive analysis of the jiu jitsu experience. Data collated from practitioners reflecting upon their experience will lead to an informed understanding of how practitioners gain a sense of self-improvement in practice.

Rod Eadie is a professional martial arts coach with 37 years' experience and holds black belts in Brazilian jiu jitsu and karate. Rod is also a lecturer in the School of Policing Studies at Charles Sturt University, where he teaches into the Associated Degree of Policing Practice. He held the rank of Senior Constable with the New South Wales Police Force and worked in general duties, commuter crime, operations support group, criminal investigation, crime prevention, and as a school liaison. Rod holds a Bachelor of Policing, a Graduate Certificate in Criminology, and a Master of Arts (Public Theology) from Charles Sturt University. He graduated from Sydney College of Divinity with a Master of Philosophy. Rod is a doctoral candidate at the University of Southern Queensland.

Brazilian jiu jitsu kata gatame variation, 2016

Photo credit: Leanne Johnson photography



ROMY-JUNE RALPH

My practice-led doctoral research draws on nearly a decade of experiences as a portrait artist and primary school teacher. Taking on a self-developed adaption of portrait methodology, my artwork focusses on contemporary re-interpretations on both realism and hyperrealism practices in order to reconsider representations of primary school educators through pedagogical perspectives relevant to their experiences within the Visual Arts. With a number of disparities shaping the current state of the Arts in primary school sector, there is a need to bridge this gap and interrogate perspectives from the educators who implement the arts curriculum. In this project, a number of primary school educators will be interviewed. Their responses to their primary school interactions will enable collaborative discussions that will culminate in portrait drawings. The centre tenants and practices that pertain to the portrait drawing process of this research, specifically focussing on hyperrealism in this case, will be linked to contemporary iterations of the uncanny, a Freudian term that brings the familiar into collision with the “unknown” or “unfamiliar” (Freud, 1976). Consequently, I have adopted Walsh’s (2013) exploration of the way that artworks can evoke a sense of the uncanny through the realist and hyperrealist aesthetic. My exploration of the uncanny through teacher portraits will provide a platform for expanding upon the educators’ perspectives on the current state of the Visual Arts curriculum in primary schools. In turn, my project presents a novel investigation into this topic through primary educators’ portrait representations as captured through visual and narrative dialogue. My production of artworks engage in “intuitive inquiry” (May, 2005) as a way of foregrounding the richness and complexity of the creative process, while also seeking to deepen understandings of the Visual Arts and the Arts curriculum in primary schools in Queensland and to generate discussions through a unique approach to portraiture methodology via hyperrealism practices.

Romy-June Ralph is a Doctor of Creative Arts candidate at the University of Southern Queensland. Romy specialises in charcoal, graphite, and pastel portraiture. She has taught for nearly a decade on the Southern Downs in Queensland and is currently teaching Grade 6 in a small primary school in the heart of Warwick. Throughout her teaching career, Romy has always been a strong advocate for the Arts and as such has contributed extensively to art experiences within the school community. Over the course of the past ten years, Romy has exhibited her artwork locally and online, recently selling her work privately to collectors both in Australia and abroad.

Proporium, 2022

Charcoal and pastel on canvas

60 cm x 50 cm x 2 cm



SHANNON NOVAK

In 1999, the book *Biological Exuberance: Animal Homosexuality and Natural Diversity* was released, written by biologist and researcher Bruce Bagemihl. The work highlighted how diverse sexual orientation and gender expression is in more than 450 species, challenging heteronormative views of the world. Since then, research has grown considerably, yet the world around us still struggles to acknowledge, support, and celebrate diversity in sexual orientation, romantic orientation, gender identity, gender expression, and sex characteristics. In 2021, I developed an exhibition at the Queensland Museum titled “Biological Exuberance” after Bagemihl’s book that sought to make visible and celebrate our biodiversity, the known and the unknown. As part of this, I created a series of digitally altered images. The Queensland Museum Network Image Library contains “a collection of images documenting the natural and cultural heritage of Queensland” (2021). Within this collection are illustrations of living organisms taken from natural history books written as early as the eighteenth century. There are drawings of birds, fish, insects, fungi, and others. The subject is usually isolated in the centre of the page with a title and labels. I took a selection of illustrations that focused on living organisms with diversity (e.g. sexual orientation) and enhanced them through digital editing to directly highlight and celebrate these diversities.

Shannon Novak’s work aims to reduce anxiety, depression, and suicide rates from LGBTQI+ communities worldwide. He seeks to dismantle heteronormative structures and systems and build spaces that acknowledge, celebrate, and support diversity and inclusion in sexual orientation, romantic orientation, gender identity, gender expression, and sex characteristics. This manifests as socially engaged and collaborative painting, photography, installation, sculpture, and curatorial practice that may extend beyond traditional exhibition spaces. The work explores light and dark in the past, present, and future, but ultimately seeks to grow hope for a better world where LGBTQI+ communities can live without fear. Central to Novak’s collaborative process is an attitude of respect and care. Key areas of focus in his work include LGBTQI+ activism, centering LGBTQI+ BIPOC (Black, Indigenous, and People of Colour) communities, and illuminating, preserving, and sharing LGBTQI+ history.

Love is Listening, 2021*

Digital image

*This is an edited version of *Amadina Modesta* (Plain-coloured Finch), courtesy of the Queensland Museum Research Library. The original image has been restored and edited to incorporate the colours of the Transgender Flag.



LOVE IS LISTENING

SUSAN SHANTZ

I experience the river near my home in Saskatoon, Canada, as a natural phenomenon, a place of beauty and respite. After learning more about the river from scientific and environmental perspectives, I have come to realise that it is a highly-managed water source. It sustains us, but with a cost for those downstream. I embroidered a section of the river's topography, the prairie meander, like a spine along the back of a white business shirt, and displayed it hanging limply on an ironing board. This suggests both the domestic care required to maintain what we wear, and the environmental care needed to sustain our waterways. Draped on the ironing board, the shirt may seem defeated. But if we could "wear the river", it might remind us of our vital connection to water and perhaps entice us to be better caretakers of it.

Susan Shantz is an artist and professor of Sculpture and Mixed Media Art in Saskatoon, Canada, where she teaches in the Department of Art and Art History at the University of Saskatchewan. Her mixed-media installations include textiles, found objects, and photo/video works that explore embodied ways of knowing and our cultural connections to nature. She is interested in ritual and gesture, and the ways in which art arises from these and becomes a cultural performance. Her most recent body of work, *Confluence*, was informed by working with environmental scientists on collaborative, community, and teaching projects, including *Delta Days*, *Becoming Water/Being Water*, and the public art project, *We Are The River*. Her work is exhibited in public and private collections, and has been featured in solo and group exhibitions across Canada and internationally, and supported with grants from the Canada Council, Ontario Arts Council, SK Arts, and the British Columbia Arts Council.

River Wear (for water managers), 2019

Found objects with embroidery

137 cm x 35.5 cm x 94 cm

Photo credit: Gabriela Garcia-Luna

susanshantz.com



TARN McLEAN

Tarn's practice is concerned with painterly properties at their most fundamental level including pigment, colour, shape, line, form, and perspective. With a focus on colour and its perspectival movement upon random placement, her *Colour Series* works are reflective of the spatial organisation of colour, revealing how its combination interacts with and affects visual perception. McLean's paintings are engaged with the transparency of the canvas and layers of pigment that prompt the viewer to look a little longer, to take their time with 'seeing' the experience rather than gazing at the digital image. Her work poses the question: How can painting offer a way to disrupt the viewer's ways of seeing and experiencing the world around them on a more active and conceptual level? Her dialogue presents painting as an alternative possibility to what the screen tends to mute. Perhaps it is painting that continues to engage and challenge the interpretive behaviours beyond the screen.

Tarn McLean is an artist, designer, and lecturer in Visual Arts (Painting/Drawing) at the University of Southern Queensland. Tarn has been practising since 2002 and exhibits both nationally and internationally in the field of non-objective painting. Her design business has a focus on botanical storytelling through homewares, including fabrics, and has been launching new collections annually since 2017. Tarn is an advocate for children's literacy and a board member of the Child Writes Fund. She holds a PhD from the University of Southern Queensland.

COLOUR SERIES Red + Orange, 2022

House Paint and Pigment on board

31 cm x 31 cm

Photo credit: Tarn McLean



