

soca 2021

SOCA 2021
School of Creative Arts

An exhibition catalogue accompanying
the School of Creative Arts Research Symposium,
ALCHEMY EMBODIMENT TRANSMUTATION
Red Door Gallery, USQ, 24th September, 2021.

University of Southern Queensland
West Street
Toowomba, QLD, Australia, 4350



The SOCA Research Committee would like to acknowledge the
DVC Research and innovation, the Graduate Research School and
the Centre of Culture and Heritage at USQ.

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ALCHEMY EMBODIMENT TRANSMUTATION

A USQ School of Creative Arts Research Exhibition

FOREWORD

Throughout history, the creative artefact has served as a record of lived experiences and as a catalyst for sustained dialogue. *ALCHEMY EMBODIMENT TRANSMUTATION* serves to enact these roles in a contemporary context, through the showcasing of creative works by USQ staff and postgraduate students. Collectively these works represent a snapshot of creative arts research interests and outcomes from various fields including poetry, film, music, performance, painting, printmaking, ceramics, sculpture and mixed media practice.

Art is a record of time and place; of the societal and cultural context it is drawn from. Creative artefacts offer insight into the human condition... whether they seek to provide comfort or incite discomfort, whether they critique established systems or engage with and expand historical practices, or whether they are self-referential or refer to broader issues.

The diversity of outcomes shown in *ALCHEMY EMBODIMENT TRANSMUTATION* reflect the commitment of the artists to their individual research, and to broader societal and cultural conversations embedded in the community at large. It is exciting to see these works installed in the one space, to witness the coming together of teacher and student. *ALCHEMY EMBODIMENT TRANSMUTATION* is a visual and auditory celebration of enquiring minds, reflecting on knowledge gained combined with a critical reflection on what it means to be in the world today.

Dr Rhi Johnson & Dr Tarn McLean (Exhibition Curator)

ALCHEMY EMBODIMENT TRANSMUTATION

This interdisciplinary exhibition brings together the School of Creative Arts (SoCA) staff and postgraduate researchers through the exploration of the School's first research symposium entitled *Alchemy Embodiment Transmutation* held on 24th September 2021. Contextually, the SoCA Research Symposium explores the varying alchemical and embodied states across the School's research themes that range from Wellbeing to Military Conflict and Veteran Affairs. Working from this premise, the exhibition draws out the eclectic and unique approaches of individual researchers and the way that the conceptual and creative processes and methods within practice provides an opportunity for transmutation across these themes.

More broadly, the launch of the SoCA Research Symposium and its accompanying exhibition marks the School's emerging research culture; its developing interdisciplinary and collaborative engagement. Central to this, is the celebration of SoCA's distinctiveness as well as diversity within its approaches to research that comprises of both traditional and non-traditional forms of research. In turn, this provides a rich platform for exploring the interrelationship between professional industry and academia within research outputs and considering its impact and engagement.

Central to this Creative Arts exhibition, is the opportunity for our postgraduates to showcase their creative research alongside Creative Arts staff. This approach directly aligns with SoCA's research development strategy involving collaboration and the optimisation of research outcomes as well as the broader *University of Southern Queensland Academic Plan 2019-2022* of engaging in a *Students as Partners* educational approach within learning and teaching and research.

On behalf of the SoCA Research Committee, I sincerely thank the USQ DVC Research and Innovation Division; our Faculty of Business Education Law and Arts (BELA) Executive Dean – Professor Barbara de la Harpe; our BELA Associate Dean (Research) – Professor Margaret Baguley; our Head of School – Dr Rebecca Scollen and most importantly our SoCA staff in being an integral part of the development of our School research culture.

Associate Professor Beata Batorowicz,
Associate Head (Research), USQ School of Creative Arts, with
SoCA Research Committee members including:
Dr David Akenson; Dr Chris Carter; Dr Darryl Chalk; Associate
Professor Pema Duddul; Associate Professor Janet McDonald
and Dr Tarn McLean.

Ally Zlatar's practice-led research draws on her own experiences as an artist who has been diagnosed with eating disorders including Anorexia, Bulimia and Orthorexia. Taking on an autoethnographic insider artist-researcher approach, my artworks foreground the psychological states and emotional qualities of eating disorders as a mental illness. Zlatar's focus on critical visual reinterpretations of eating disorders is strategic in counteracting mainstream media, particularly popular imagery of certain body ideals as exemplified through the 'Culture of Thinness'.

Zlatar's work explores contemporary artists such as Lee Price and Kiera Faber that address the distorted body image in order to provide insights into our perceptions of self-image, as well as to offer alternative representations that encompass the broader complexities of mental health and well-being. For example in the work "I Cannot Sew Up My Sorrows" 2021, Zlatar explores the mental struggle and pain felt living with an eating disorder whereby the artist metaphorically likens her experience to the ongoing attempt of trying to sew up a wound that can never really heal.

Ally Zlatar - Doctor of Creative Arts Student
I cannot sew up my sorrows 2021
Acrylic on canvas,



My arts practice is multi-disciplinary based in visual and oral storytelling. I engage in a diversity of modalities as this allows for a variety of multi-sensory experiences to interrogate the research question and discover about male breast cancer experience. The creative outcomes explore different modalities and include photography, video, textile-based sculpture, performance and works on paper. The use of diverse materials and performative artworks reflect the tactility and embodiment of the disease, it has a physical manifestation on the bodies of breast cancer patients. By exhibiting a diversity of bodies with breast cancer it is a strategic application that allows the viewer of the artworks to renegotiate their own understanding of the disease.

Alyson Baker - Doctor of Creative Arts Candidate
The Challenge of Pink, 2020
Video Still



As a Polish-born Australian artist, Beata Batorowicz's work specialises in visual storytelling as a personalised means of addressing cultural history in light of a traumatic past. Batorowicz explores the role of sub textual stories through fairy tales, mythology and folklore in dispelling grand narratives as well as opening up spaces for other possibilities.

Drawing on the dingo as a trickster motif, this work plays on iconic native wildlife that *slips* into to something other – and something that is beyond a 'trophy', or cultural artefact. Its complexity lies in its ritualised crafting of the wild animal. The handstitched patchwork of unruly fibres – animal skins and fur- prompts dichotomies of order and chaos, life and death as well as a sense of the familiar and the strange. These pre-worn fibres collected from second-hand stores are charged with symbolic personal stories. They are remnants of lived experience and cultural markings. The stitching of discarded matter is a ritualised and transformative act of folding of the past and present - enabling the trickster to cross uncharted territories.

Beata Batorowicz is an Associate Professor in Sculpture and the Associate Head (Research) in the School of Creative Arts at the University of Southern Queensland.

*Associate Professor Beata Batorowicz would like to acknowledge this work being part of a research project from the School of Creative Arts and the Centre for Culture and Heritage at University of Southern Queensland.

Beata Batorowicz - Associate Professor in Sculpture
Dingo's Tale, 2020
Mixed Media, Fur, Leather, Felt, Leather Thonging.
73cm(H) X 26cm (W) X 75cm (L)
Courtesy of the Artist
Photo Credit: Jason Castro



My practice explores how the body is employed to create self-portraits. Traditionally, self-portraits are constructed with a mirror in a frontal, vertical manner on an easel. However, I am using vertical and horizontal orientation using the body to purely make marks not to create realistic self-portraits of my face and head. Through employing the body to make a representation, I am engaging with various tools, techniques, and materials across a variety of different mediums. I am using drawing, painting (oil), printmaking (etching), and ceramics. I am engaging phenomenologically with my body, interacting with other bodies, surfaces and tools performed in the studio as a way of representing self. I am calling this body art because the presence of the artist body and the actions performed by the body is the focus of my work. My approach is informed by an embodied, phenomenological model between my body as the subject and object in self-portraiture which I call body art. My body art performance is recorded and made in the studio, where the body performs my practice and presented to an audience later in the form of artworks. The body not only leaves its trace but I am communicating how the body feels in place and time, to contribute to the field of self-portraiture using the body as self.

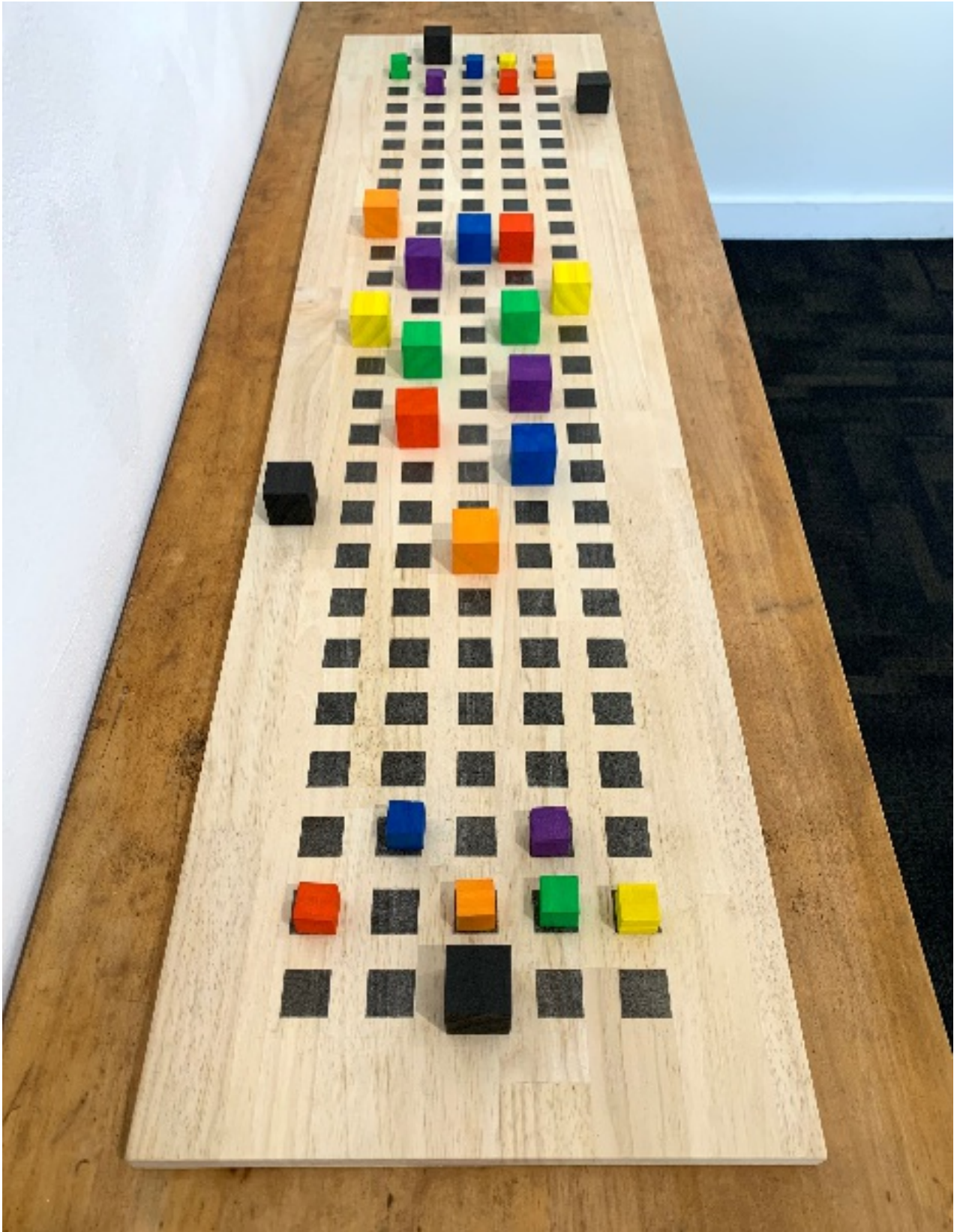
Chris Abrahams was born in 1965 in Sydney, Australia. He studied at University of NSW, College of Fine arts with majors in Etching and Art Education and recently completed a Master of Arts, specializing in Visual Arts at University of Southern Queensland, Toowoomba. For the last 30 years he has exhibited in solo and group exhibitions here in Australia and overseas. Presently, he is doing his Doctor of Creative Arts exploring how the body may be employed to make a portrait of Self.

Chris Abrahams PhD Candidate Visual Art
Fragmented Self 2019
Ceramic



David Akenson is a visual artist and academic with a research focus on contemporary discourse on the intersection of art practice and theory. David has shown works nationally and internationally and published in the fields of art theory and practice in theory. His art practice engages the space between art and life, in particular art and abstract games.

David Akenson - Lecturer Visual Arts Theory
Tug of War 2021
Timber and Paint
Variable dimensions.



David Usher's practice is primarily focused upon responding to the experience of being immersed in the Australian landscape, through the mediums of paint and ceramics. The profound effect of being in the landscape has a significant impact upon the artist's wellbeing, his desire to create work and the sense of engagement with nature, through specific sites within this landscape. The Australian landscape is incredibly diverse and Usher has painted in many remote places over the past 30 years, but there are some places that he has returned to again and again. These sites form the 'touchstone' for Usher's arts practice and continue to inform critical elements of his work.

These ceramic works form an integral part of the development of the ideas for the overall solo exhibition, 'In League With the Highway' (held at Toowoomba Regional Art Gallery in 2018) They offer a 'sketch' of the scrubby, Mulga country where he often stay at a families' property in Western Queensland in the Maranoa Region. It is a harsh environment at times and can be very unforgiving on both the wild-life and humans alike. The Mulga tree has long been a source of nourishment for the animals and has sustained many a stock animal and native animal through the worst of droughts in the Maranoa region.

David Usher - Lecturer Ceramics & Doctor Creative Arts Candidate
Mulga Sketches #5 2019
Wheel-thrown porcelain



Gwen is a wanderer; she does not really know where her destination is but she thinks she will recognise it when she gets there. Her conceptual photographic practice is based around the act of wandering as art. The 'wandering art events' are documented through photography in a street photography style. These photographs act as a record of, as well as an abstraction from, the 'wandering art event'. For the better part of the last decade, she has been wandering through many cities in many countries taking photographs. Most of these tens of thousands of photographs have never been exhibited, sold, or even revisited by her. She cares that the photographs are captured, but once they are realised as an artwork, she cares little for them. It is the 'wandering' as an activity that is the art and not the final art object. The meaning in the photographs is not often known until reflecting upon them at a later date and through such revision a conceptual realisation is manifested.

Gwen Walker (35) currently holds a Bachelor of Creative Arts (Honours) and is undertaking a PhD researching 'Aesthetic Wandering: The Act of Wandering as Art'. Her art practice is a conceptual photographic practice. She has undertaken several artist residencies in Iceland and Japan, living in each country for months at a time. Her work has been exhibited in Australia and internationally with pieces held in collections in the UK, USA, Germany, Japan, Iceland, and Canada.

Gwen Walker - PhD Candidate Visual Arts
'大阪市, 日本 (Osaka, Japan) 2019
Photograph Slide Film



Fundamental to Hele's arts practice is the predominant principal that material content without subject matter creates a deepening of the aesthetic experience. In exploring the concepts of colour, gesture, texture, composition, tone or vibration a transformative potential to transcendence is offered through sensory immersion. Her current research explores drawing and painting exercises ahead of studio production that enhances creative free flow.

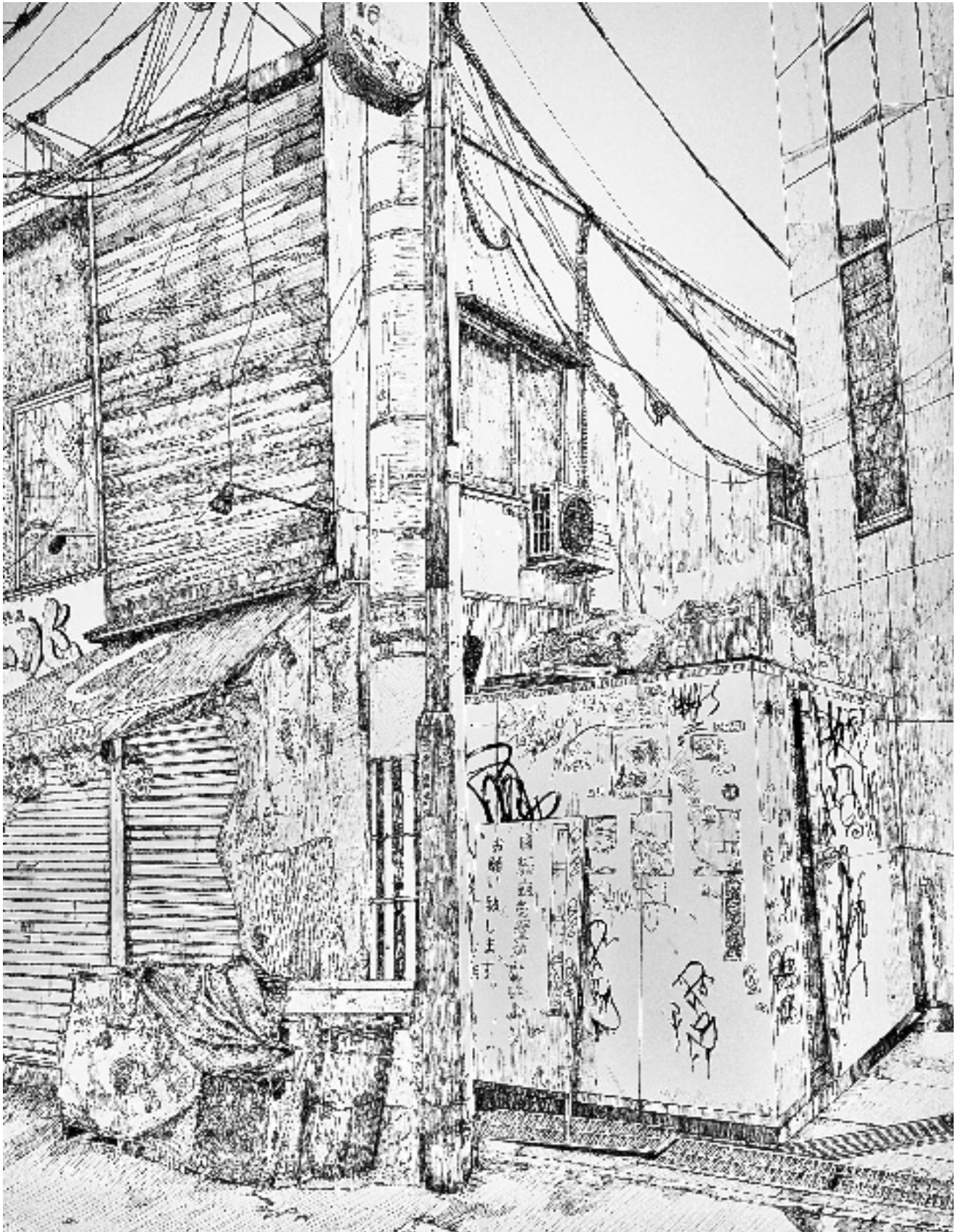
Hele Ellis - Doctor of Creative Arts Candidate
Degrees 2021
Oil on canvas
152cm (H) x 147cm (W)



Johanna Park is a local Toowoomba artist completing a Doctor of Philosophy in Visual Art at the University of Southern Queensland, with a specific interest in memory making within architecture and the effect it has on broader cultural identity formation. Johanna recently completed her Honours year in the same study area, achieving First Class Honours and receiving a University Medal for academic achievement. Through her research Johanna hopes to contribute to a greater understanding of art as a tool for research, preservation and communication by using it to reveal the significance of experience within everyday places.

Through her creative practice, Johanna uses the process of detailed ink drawing to dwell within mundane memories situated in architectural space. Through hand building ceramics she reflects on the universality that ties humanity together through these everyday experiences. Driven by an innate desire to loiter in transitional spaces, she finds inspiration within the spaces that stand on the fringe of society yet paradoxically exist within it. From alleys hidden in the midst of bustling Kyoto streets to abandoned fuel stations by the highway in rural Queensland, Johanna draws from her experience of such spaces in order to make connections that cross not only spatial but cultural divides. Her practice explores the ability of architecture to tether memory within these spaces, pursuing geographical ambiguity by utilising the ubiquitous nature of mundane urban imagery in order to spark universal memories of experience. Ultimately a curiosity about the dormant significance within everyday structures is what drives her work.

Johanna Park - Doctor of Philosophy Candidate Visual Art
Vessels of Shared Experience - Alley 2020
Ink on Paper, 56 x 76cm
(Photography credit: the artist).



Kate Cantrell was commissioned to write a series of poems for the Surf Life Saving Foundation and their new #MissionZero campaign, which is designed to preserve Surf Life Saving Australia's legacy and achieve zero preventable deaths in Australian waters. This is a national campaign that is currently in the soft launch phase, and which will be rolled out throughout 2021. Kate's poem, 'The Keepers', was described by Kelsie Boucher as 'a strong piece of emotional storytelling, drawing on the motivations and dedication of our surf lifesavers. The drowning statistics this past summer prove that surf lifesavers are needed on our beaches more than ever'. Priscilla Jeha of The Together Society described the work as 'a moving tribute to the humble heroism that the red and yellow guardians of our beaches display every day'.

Kate Cantrell - Lecturer in Creative Writing
The Keepers 2021
Poetry
Commission Surf Life Saving Foundation
Production Boomtown Pictures

From first light, then sky,
to the black void and beyond,
they watch over us.

Like old friends,
they know us better
than we know ourselves.

When we slip and trip on our pride,
they offer a hand.

When we wander too far,
they reach for us.

When we blunder in blind panic
and the swell and tide conspire against us,
they find us and carry us home.

Like prophets,
they see the signs before we do.

But their vision isn't 20/20
Their vision is zero.
Zero lives lost on their constant watch.

We don't see our invisible protectors
but they see us. Because saving our lives
is their job.

Kyle Jenkins is the Associate Head of Community Engagement (Outreach - Programs, Marketing, Schools), Coordinator of Visual Arts, Senior Lecturer in Painting and Art Theory, School of Creative Arts, USQ. He has a PhD from Sydney College of the Arts (University of Sydney). His practice is situated within aspects of conceptual and non-objective, geometric and monochromatic painting, collage, photography, objects, books, wall paintings and works on paper. He has exhibited nationally and internationally since 1996. His work is held in museum and private collections nationally and internationally and he is represented by MINUS SPACE, New York, and BLOCK Projects, Melbourne.

Kyle Jenkins - Senior Lecturer in Painting
Position Point #71, 2021
Xerox print and Acrylic on Canvas



Leonie Jones is an award winning documentary filmmaker whose work is drawn to telling post-conflict stories. In this she aims to raise the voice of the voiceless and forgotten. Her work reflects themes of survival, hope and recognition of marginalised communities, most notably stories of trauma told by veterans of the Vietnam War. Memory, the complexity of memory and the need to remember is an important part of Leonie's work, recognising that many factors depend on memory, including personal experience, time, ideology education and trauma.

Expanding on the theme of remembering moments in time, Leonie has recently sought to express the fleeting nature of the present moment, including ambient features such as changes in weather, through acrylics on canvas. She is influenced by modern 'new' impressionist painters Carlos Narino, and Carole Pierce whose minimalist approaches seek sensation rather than pictorial representation.

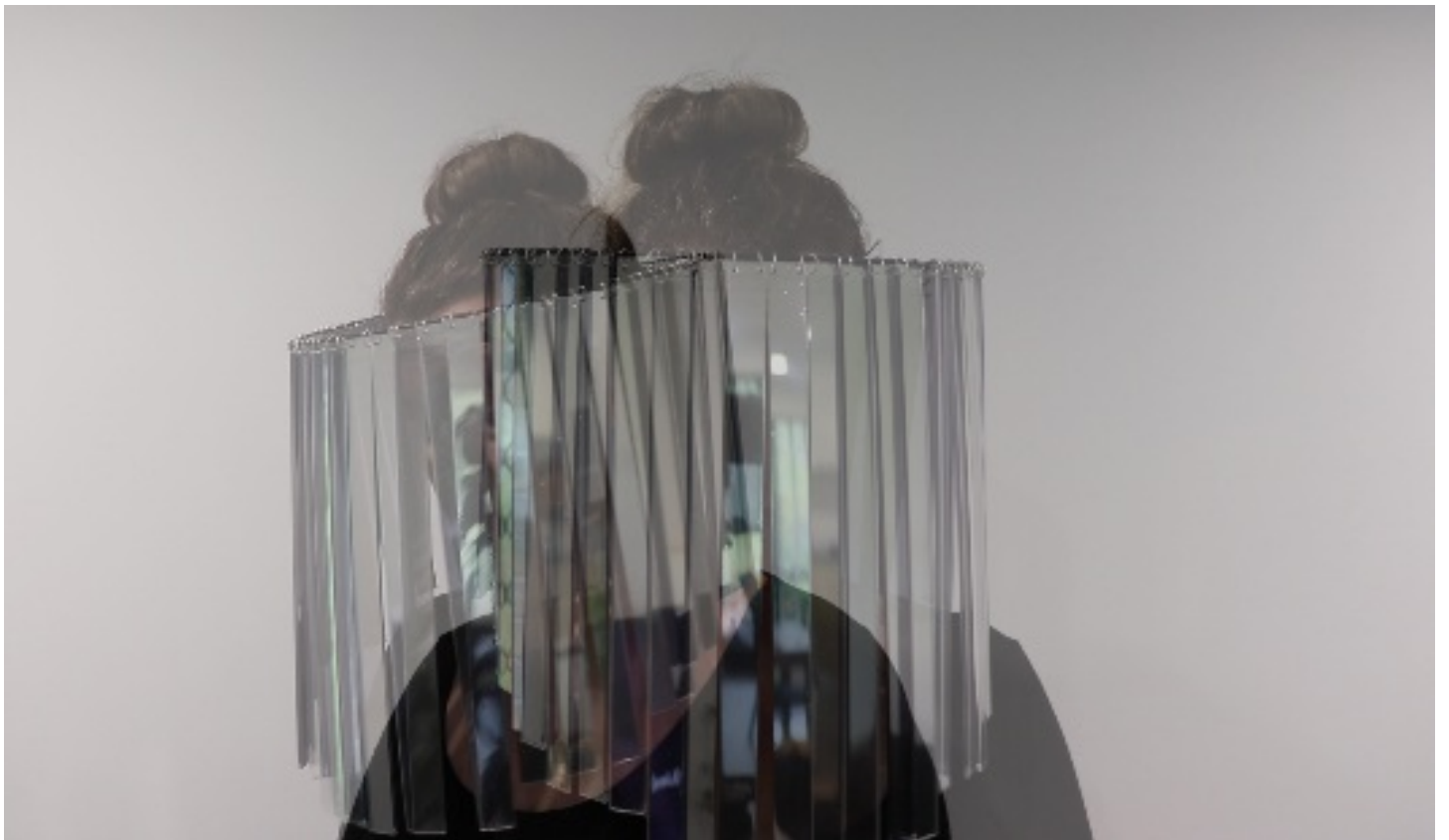
Reflections is a snapshot in time observed by Leonie, of the moment her granddaughter Felicity is caught between playfulness and her own image reflected in water as it ebbs and flows across the beach at sunset. Does she keep kicking the ball or does she stop and look at herself? Felicity's hesitancy reveals a moment of indecision marking the beginnings of self-awareness and thus memory.

Leonie Jones - Lecturer in Film and Screen Production
Reflections 2021
Acrylic on canvas



In our current socially distanced environment, forms of personal protection have a dual purpose - to protect the wearer and those around them. *I Know You Are, But What Am I?* began as a wearable sculptural mask which could be worn to subvert these concepts by presenting a reflective form of protection as a device to diffuse social awkwardness and to deflect blame or dialogue onto surrounding individuals. In its new form as a wall mounted work, *I Know You Are, But What Am I?* removes the mask wearer and challenges the viewer to reflect and consider their role both in social interactions and intimate relationships. This work continues with Clark's current practice-led research which investigates transitional moments in the parent and child relationship when the child becomes an adult, and how artmaking can be used to reflect on and reinforce the positive aspects of what can be a challenging transition.

Linda Clark - Lecturer Sculpture
I Know You Are, But What Am I? 2021
Acrylic sheet, mirror film, steel, wire, acrylic paint.



This work engages with the deeply problematic concept of the 'lone genius' as creator of art, in this instance contemporary music recordings. The lone genius myth corresponds with ideas of the *inspired* artist engaged in a process of solitary creative production. The reality of record production is however rarely so individualised, with the music that many artists make often the result of collaboration by comparatively unknown musicians and technicians working out of the spotlight, in the recording studio. This practice-led research work aims to explore how this creative and technical dynamic of interaction influences the production and recording of music in the studio environment. More specifically, this project investigated the role of collaboration as negotiated, interactive and dialogic and evidences these ideas through the creation of an original musical artefact.

While the idea of collaboration as a component in record production has been relatively well documented in non-scholarly books, magazine articles, and documentary films, the majority are non-academic sources, making this a largely understudied subject in academic terms. This project fills this gap in knowledge by theorising the intricacies of collaborative creative record production via empirical research that is then used to create new work. This process can be used as a model by other practitioner-researchers to inform their own approach to creating new musical works in the recording studio.

Mark Sholtez - Lecturer in Music & Doctor of Creative Arts
Candidate
Twilight on the Trail 2019
Compact Disc

Twilight on the Trail

jen mize | mark sholtez



Concept: *Not Your Boy* is an homage to author, civil rights activist and queer icon James Baldwin's statement "I am not your negro." This statement refuses the stereotypes ascribed to the word "negro" and makes clear that Baldwin dared to occupy a different, self-determined space. Likewise, the statement "I am not anyone's boy" is a refusal to occupy gendered stereotypes, particularly toxic male tropes, but also a rejection of the common use of the word "boy" by cis-gendered heterosexual people to refer to queer men and some non-binary people in a way that infantilises and desexualises them.

The use of the outdated font refers to the last decade when non-binary and gender non-normative people were able to claim a significant place for themselves in the public sphere, the 1980s (the gender-bender era). The scattering of these low-resolution images on the gallery floor refers to queer people's ongoing disenfranchisement and oppression, to their being "under the feet" of the heteropatriarchy.

As a non-binary person (and non-boy) the maker of this work places their own image under the feet of gallery visitors to give expression to the ongoing oppression and marginalisation that is core to every queer and gender non-conforming person's experience. There are 350 copies of the image scattered on the floor, which refers to the global number of trans and non-binary people murdered in 2020. These are just a small fraction of the martyrs to society's toxic investment in the dogmatic and mistaken belief that there are only two genders and only two biological sexes.

Pema Duddul - Associate Professor in Editing and Publishing
Not Your Boy 2021
Digital print on cartridge paper



Peter is currently in his first year of his PhD study after commencing visual arts at USQ in 2015. He is a practising artist and has held several public exhibitions including *Got Mittens Too* (2016 Warwick Art Gallery), *A Shape of Infinity* (2018 Red Door Gallery USQ) in collaboration with poet Kate Cantrell, *From Railway Town to the Western Front* (2018 Broken Hill Regional Gallery) and *Meander* (2020 Warwick Art Gallery). He has been awarded art project grants by the Regional Arts Development Fund and Westpac. He also practises as a structural design engineer and is a Fellow of the Institute of Engineers Australia with a master's degree in Structural Engineering from James Cook University.

Peter's practice investigates how the human relationship with the natural world is expressed and advanced within the production of fine art. In this study, the contrasting temporalities of nature and modern society are considered together with the position of the artist as participatory rather than separate from the natural world. The works are initially drawn *en plein air* to develop a strong connection with a location and environment, then are worked in the studio with found materials such as silt and ash to develop a palette of glazes for expression in the ceramic medium. After this palette is developed, Peter tests its application on a variety of clays through firing to a range of temperatures. The final stage of this methodology is the making of intuitive ceramic sculptures that expresses Peter's personal connection with the natural environment. The work has been placed in both gallery and natural environments. The gallery environment references the location and provides focus to the features of the making and practice methodology. The placing in the location integrates the work with nature and expresses Peter's relationship with the natural environment.

Peter Osborn - Doctor of Philosophy Candidate Creative Arts
Field 5 2021
Ceramics and mixed media
Dimensions Variable



Dr Rhi Johnson is an artist and lecturer in Visual Arts (Printmaking). She makes work using various methods of two-dimensional art practice including linoprinting, screenprinting, artist books and mixed media techniques. Rhi has been a practicing artist since 2007 and has exhibited nationally and internationally, with works held in a range of public and private art collections. She has studied at the Royal Melbourne Institute of Technology (RMIT), and holds a PhD from the University of Southern Queensland (USQ). Rhi is currently represented by Alexandra Lawson Gallery, Toowoomba.

The *Touch Series* is an ongoing investigation into the relationship of implied tactility and memory. Each work features human hands engaged with textured material, though the identities of the subjects are not given. In this way, the works refer broadly to human experience and varied encounters. These works seek to map the space between experience and memory, as they are initially derived from photographs, which have been discarded during the making process in favour of remembered imagery and intuitive mark making. The process of layering block colours, semi-transparent ink and sketched details is used to imply texture and depth using screenprinting techniques. While this process inherently accommodates multiplicity, each individual layer can be reinterpreted to produce varied results.

Rhi Johnson - Lecturer in Printmaking
Touch Series: (I Remember), Scatter & Frank Study 2 (Grey)
2021
Screenprint on cotton rag paper



This charcoal and graphite portrait is based on a photographic series published by Matilda Temperley on the lives of the Omo Valley people and the devastating impact the Gibe III hydroelectric dam has had on the area. Matilda's visual documentation of the Turkana people, of Kenya and Ethiopia, depicts their renowned issues with food insecurity and a striking and insightful view of these people's culture and lives along the Omo River. Her book, *Omo-Change in the Valley*, highlights the beauty and diversity of these people as well as bringing into focus the threats to their way of life. As an artist and teacher, I have a firm belief that portraiture initiates a pathway of communication and knowledge, just like creating this image has done for me in opening up my understanding of the Omo River people. A portrait does not merely record someone's features, but chronicles the many stories and experiences that can be revealed through each pencil mark left by the artist, offering a vivid sense of a real person's presence. As a doctoral candidate, my portrait style and the pursuit of knowing my subjects will be at the forefront of my practise-based research.

Note: Permission has been granted by the photographer for the use of her photograph as a reference for the production of this artwork.

Romy-June Ralph - Doctor of Creative Arts Candidate

The Lake Turkana Girl 2021

Charcoal and Graphite on Mixed Media Paper



Simon Van Der Spoel is developing a taxonomy of Japanese Swordfighting on screen in Hollywood and working toward creating an aesthetic tool to deploy in his future films.

Simon Van Der Spoel - Lecturer Film and Screen Production



Stephen has held 31 solo exhibitions over recent decades. Additionally he has participated in many notable group exhibitions including - Une histoire du livre d'artiste - International exhibition of Artists' books, Université Rennes 2. France (2016), Between the Sheets. Artists' books from Australia, UK, Germany, Italy, USA, Central Gallery, Perth. W.A. (2017), Sydney Contemporary. International Art Fair, Sydney (2019), Mini Print Internacional De Cadaques, Barcelona, Spain (2014), We are Australian -UNITED NATIONS 3rd World Conference Against Racism, Durban, South Africa, 2001, the Twelfth Annual Miniature Book Exhibition, Koblenz, Germany, & University of Vermont, USA 2000.

Stephen's work is in State Galleries and in many public collections including Art Gallery of NSW, National Gallery of Victoria, Artbank and the Museum of Modern Art, New York. Stephen was awarded an Australia Council Development Grant of a Studio Residency in Barcelona for 2002. His most recent exhibition Journeys of a Curious Mind – the art and lives of Stephen Spurrier covers his practice over the last 50 years and was accompanied by a comprehensive catalogue.

Two of his artist's books, Art Procedures IIV and Brain Damage were recently acquired by the Tate Modern in London.

Stephen combines a unique mix of cosmic intrigue which is juxtaposed with distortions and unusual documentations of what we might imagine an alternate reality to be.

Stephen Spurrier - Associate Lecturer in Printmaking
Cosmic Codes 2020/2021
Watercolour with mixed media on cotton rag paper.



Tarn McLean's practice is concerned with painterly properties at their most fundamental level including pigment, colour, shape, line, form, and perspective. In particular, how painting is perceived by the viewer in a visually saturated culture. The paintings are representative of what McLean considers as departure points for other works that sit physically and conceptually within and beyond the frame. These works, including her *Monochrome* series, shaped canvases, textile design and wall paintings, as well as her current *Seeing Painting* series, link directly with painterly possibilities in fashion and product design as well as architecture.

Tarn McLean - Lecturer in Drawing & Painting
Colour Series (Red + Red) 2021
House paint and pigment on board



Therese Hethorn is a current Doctoral Candidate in the creative arts. She holds a Masters in Creative Arts, a Bachelor of Arts in Fine Arts, and a Grad Dip in Education. Having taught in both the primary and secondary sectors, Therese's philosophy in the classroom is to incorporate a holistic and creative approach to provide a basis for the understanding of difficult concepts and to have each student develop an appreciation the way they process the curriculum content. Her personal arts practice involves the investigation of human relationships through participatory concepts and horticultural practice.

Therese's practice involves relational concepts, creating a shared and primal experience with others in the community through the swapping of home-grown garden produce. Upon reflection of working in the garden, she has been carving into Lino to create prints, which are further inspired by the digging action into the soil. Over time, the images have evolved to reflect the plants, and the relational bonds that transpired through the sharing of garden items and through engagement with others in the community. These images remain unresolved as the ongoing perpetual search to convey human relationships in real time, is forever in flux. This is an apt term that succinctly defines the evolving dynamics of a cohesive community network. Theresa believes that for the retainment of personal wellness, humans need to foster personable connections in their daily lives, that are positioned beyond digital technologies.

Theresa Hethorn - Doctoral Candidate Visual Arts
Untitled 2020
Lino Print



This film was completed in the fall of 2019. In the twelve months prior to the completion of this film, thirty-six trans and gender-queer lives had been lost worldwide to illegal violence (illegal homicides). In the months and years that follow undoubtedly even more lives lost will become known secondary to misgendering by local, regional and national governments. This experimental short film explores these stories. The production of this experimental film involved the transfer of digital information, photos, stories to 35 mm film. Once on film, the images underwent a process of burning, scratching, overwriting, cauterization, chemical treatment and being buried in a garden with earth worms. Following this multi-focal assault on the film images they were transferred back to digital media where they were combined with the names of the victims, their stories and the soundscape. The soundscape includes music from Lord Rifa (local San Francisco artist) from a song about trans violence and a choral reading of W.H. Auden's Funeral Blues. This short experimental film was a winner at the CSU Media Arts Festival (2020), finalist at the Humboldt International Film Festival (2021), semi-finalist at the SF Queer Film Festival (2021), and selected for the See It This Way (2021) film festival in Salt Lake City.

Travis K Svensson - Doctor of Creative Arts Candidate
Trans Lives Matter 2019
Travis K Svensson - Producer/Director/Cinematography
Lord Rifa - Music/Soundscape
Vocal Talent - John Hanna, Sandra Morrow, Luis Lifschitz

