

# UPENDING | MENDING





UNIVERSITY OF  
CANBERRA

CENTRE FOR  
CREATIVE &  
CULTURAL  
RESEARCH

FACULTY OF  
ARTS & DESIGN

*Upending | Mending*

Catalogue of the Twenty-eighth Faculty of Arts & Design Staff Art Exhibition  
Pivot Gallery, Belco Arts, 118 Emu Bank, Belconnen ACT  
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Cover image: John Dahlsen, *Pacific garbage patch 6*, 2018. Found plastics,  
sustainable plant-based resin, charcoal, ink, Belgian linen. 1830 x 1830 mm.

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UPENDING | MENDING



# UPENDING | MENDING

## Temporary assembly amidst change

Fires, floods and bugs sweep the country and creatives are exhorted to recover, to build resilience, to resume our collective progress into the future. Are we there yet? And where is that, anyway? The University of Canberra's Faculty of Arts and Design annual exhibition presents diverse creative responses to the inspiration, and provocation, of the theme **Upending | Mending**. The vertical bar separating our key terms has various uses in mathematics, computing and typography. For us it works to separate and connect the terms in an unsettled relationship: mending is questioned and queered; upending is settled, but only for a time.

We called for works that creatively responded to ideas of care and repair, and many of our contributors are directly engaged with personal and community projects that work to mend themselves and their worlds. Monica Andrew's banner *Leaves* directly engages with our broken fashion industry by turning one year's post-Christmas leavings into an item of lasting relevance and beauty. HK Plum's intimate exploration of self, value and worth, *I, too, am used to being broken*, fuses and re-fuses a 'neoclassical' vessel with a contemporary take on kintsugi. Caren Florance's artist book *DisRemembering* literally upends letterpress type blocks to explore ambiguous spaces of willing unknowing in relation to her family's history of dementia.

Place-based restoration runs through these works as one connecting theme. Bethaney Turner's *Grounded care* hews close to home and hand with her

installation of glass jars that bring domestic and scientific spaces and practices together as a way of caring for the soils that sustain all life. In *Reputational repair – Canberra’s bogan suburb*, Louise Curham’s sensitive and tentative silver-gelatin pinhole and cyanotype prints engage with her community’s ongoing processes of change. In *Making and breaking homes*, Katie Hayne’s doors salvaged from Canberra’s demolished Northbourne Public Housing Flats and Currong Towers act as mnemonic devices for those heritage housing precincts and the stories of the displaced residents. Rhonda Ayliffe’s installation *as small as a world as large as a stone* adopts the archetypal shape of ‘home’, visible even in ruins, as vestige and chronicle of her community’s recovery following a devastating firestorm.

It is no coincidence that creative responses flourish where damage is great. What are our obligations to these works and the places they represent?

Other projects actively cultivate the appreciation of beauty in places we haven’t typically sought it. Kirsten Wehner’s collaboration with residents of Weston Creek invites them, and us, to see the beauty of this hard-used space, where remembered, present or imagined perceptions of beauty are key to stimulating and sustaining practices of care. Similarly, Kerry Martin’s work is motivated by a reparative aesthetic, drawing on the rich textile traditions of the Catholic Church to hold a viewer’s attention on the difficult subjects she explores. Textile works need not be soft and yielding; the crisp, machined lines of Dianne Firth’s *Intersection* displace handwork, even as stitching is offered as a literal and metaphorical action for mending relationships.

Other works upend any rush to repair that may paper over damage that needs to be dwelt with. John Dahlsen’s mapping of the Great Pacific Garbage Patch recuperates unlovely materials – found plastics collected from Australian



Image by Gemma Fischer  
Photography

coastlines – into engaging formal patterns. We are invited to contemplate both the rapid accumulation of microplastics in our oceans as well as John’s acts of restoration when he picks up the tiny pieces. Plastic is the vital force motivating Max Maxwell and Sam Tomkins’ *Empathetic plasticity*, where their custom robotic 3D printing technique repositions plastic waste as an intricate, articulate and reconfigurable resource capable of giving damaged objects a second life.

A number of pieces extend engagement beyond visible experiences with invitations to listen and participate in other ways. Ross McLennan has created sonic interpretations of six **Upending | Mending** works that animate them anew. Accessed via QR codes, these artefacts extend access and represent new collaborations that may flourish beyond our temporary assembly. One of these collaborations combines Ross’s sonic interpretation with Claire Rosslyn Wilson’s videopoem *Women’s work*, which explores the dynamics of disentanglement between a mother and her growing child, echoed in the material traces of disposable childhood toys. Also interpreted by Ross, Vahri McKenzie’s COVID-mediated participatory artwork *Zoognosis* splices donated audio with discarded gloves and taxidermied bird wings into a temporary assemblage that adopts uncomfortable, even unlawful, forms. Jen Webb, John White and Paul Hetherington upend notions of book restoration to resist returns to a flawed ‘normal’, instead inviting viewers to consider, and contribute to, possibilities for transformation. Ben Ennis Butler’s throw-away ‘receipt’ corresponding to a

visitor's input of their personal urban address brings home the costs of our engagements with domestic landscapes in this creative response to encoded digital data.

Finally, UK Frederick's one-woman 'disassembly line' inverts mass-produced efficiency to participate in the mutability of meaning and value in a performance installation. Like the creative practices and practitioners represented in **Upending | Mending**, this work will transform over the course of the exhibition. Change is the only constant – a truism that only sharpens the urgency of our obligation, implication, and participation in the world.

Our artists, designers and creative educators bring together a variety of approaches to their practice – recuperating found materials, collaborating with communities, using art to focus attention on ugly matters – but share a sense that creative expression is central to their ways of reflecting, repairing, and questioning the world. This collection mends and upends, often together, with slow-going practices of repair keeping company with exuberant explorations of breaking and unmaking.

**Vahri McKenzie**

16 May 2022

Research Fellow,

Centre for Creative & Cultural Research

University of Canberra





Image by Gemma Fischer Photography



Image by Gemma Fischer Photography

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# Monica Andrew

## Leaves

2021. Discarded clothing. 2920 x 1600 mm.

### Artist statement

Every year, quantities of clothing are produced and sold. Almost all of us will buy an item of clothing we don't need, end up not wearing, or discard at some point. The modern fashion industry begs us to do just this. Every year we send items off to op shops, recycling centres or to landfill. This banner was made from discarded clothing collected from the Green Shed in Mitchell, ACT, between 26-31 December 2020. It takes the detritus of our broken fashion industry, and our general disregard for clothing waste, and turns it into an item of lasting relevance and beauty.

Monica Andrew is a PhD candidate at the University of Canberra, researching the contribution of community repair spaces to clothing and textile sustainability. In her textile art practice, Monica directly engages with our broken fashion industry, turning clothing and textile waste into items of lasting relevance and beauty.



# Rhonda Ayliffe

## as small as a world as large as a stone

2022. Mixed media. Dimensions variable. Three installations.

### Artist statement

In early 2019 Greta Thunberg prophetically proclaimed 'Our House is on Fire'. On NYE 2019 my hometown, Cobargo, lost 300 homes in the Badja Forest Rd Firestorm. Our house was not merely on fire: our homes had been incinerated. Our world was turned to ash and rubble and our hearts were broken. For many, Cobargo became the canary in the Climate Change coalmine, but we are also the changemakers and the resilience innovators. *as small as a world as large as a stone* stands as harbinger and admonition; vestige and chronicle of our community recovery journeys.

Rhonda Ayliffe is an artist and PhD student with the University of Canberra Faculty of Arts & Design. She maintains a mixed-discipline practice that includes book arts, photography, sculpture and installation. Rhonda's research project is examining how creative arts may assist with community recovery in the aftermath of disaster.

[www.rhondamayliffe.com](http://www.rhondamayliffe.com)



# Louise Curham

## Reputational repair –Canberra's bogan suburb

2020–2022. Pinhole and cyanotype photographic images on a single board.  
980 x 1200 mm.

### Artist statement

Kambah was planned as a 1970s utopia with a 28-hectare commons. However, by 2009 journalist David Penberthy wrote of Canberra's conception of Kambah as bogan central. Bogans aren't known for their social capital. Does this bogan reputation make it harder to build and maintain community relationships and address our deepening climate crisis? These silver-gelatin pinhole and cyanotype photographs are literal reflections of Kambah's social processes. The photos signal change: the pinhole images exit the camera upside down and back to front, things look different. The blue of the cyanotypes is fixed with exposure to daylight. As metaphors, these photos both celebrate and change up how we view our bogan lineage.

Louise explores the creative application of old media. She is trained in film, painting and archives. A Kambah resident since 2013, she teaches and practices as an archivist. She develops and shares much of her work in collaborations, re-enacting 1970s media art in the artist archivist collaboration 'Teaching and Learning Cinema' and numerous collaborations in contemporary experimental music. She is currently the 2022 University of Canberra CCCR Donald Horne Creative & Cultural Fellow.

<https://westkambahpeoplesmap.tumblr.com/>  
[www.louisecurham.net.au](http://www.louisecurham.net.au)





# John Dahlsen

## Gyre #1

2020. Micro plastics, plant-based resin, ink and charcoal on Belgian linen.  
1830 x 1830 mm.

## Pacific garbage patch #6

2018. Found plastics, sustainable plant-based resin, ink and charcoal on Belgian linen. 1830 x 1830 mm.

### Artist statement

These artworks are based on the current mapping of the Pacific Ocean's Garbage Patch. It is hoped that this creative practice enhances our awareness of the need for the renewed health for our oceans, its fish and for humanity in general. Found plastics have been utilised to comment on the human experience of place, beauty, degradation of the environment and the inspiration possible with recycling through a positive aesthetic experience. The recycled materials are used to convey the history and memory of the environment. The works are a creative response to diverse challenges facing individuals, communities and the environment.

John Dahlsen is a contemporary environmental artist and published author. He won the Wynne Prize, at the AGNSW in 2000. He exhibits annually and is represented in collections in Australia and internationally. In 2014 he was awarded a Churchill Fellowship. He is a senior lecturer at the University of Canberra/TAFEQLD.

<http://www.johndahlsen.com>



# Ben Ennis Butler

## rus in urbe

2022. Digital art, code, printed matter. Dimensions variable.

### Artist statement

Our domestic landscapes bear witness to the scars of European settlement, land-clearing practices, development, localised gardening movements and, increasingly, the effects of climate change. A viewer approaches a plinth containing a tablet device and a receipt printer. They enter their urban address on the tablet and receive a printed receipt depicting indigenous plant species from the specified location and predictions for future plant growth in an increasingly warmer climate. The receipt represents the throw-away nature of current societal trends, but its contents represent a step towards the regeneration of the urban environment.

Ben Ennis Butler is a Senior Lecturer in Design at the University of Canberra. His ongoing practice-led research focuses on the creation of novel exploratory interfaces for cultural heritage collections. He is currently investigating the future of localised robotic fabrication and working on the Australian Research Council funded Heritage of the Air project.

<http://beneb.com>



Image by Gemma Fischer Photography

# Dianne Firth

## Intersection

2022. Net and thread. 1010 x 700 mm.

### Artist statement

*Intersection* is a meditation on human relationships where stitch is used as a metaphor for mending relationships. Many people are torn apart, going in different directions, displaced, fraught, and disconnected. Metaphorical stitches can reconnect and mend. Literal mending, however, as a social and value-adding domestic activity, has been upended by the hard-edged reality of the high-touch, high-tech machine-dominated world we have inherited. In my work, crisp lines reference the reality that confronts us, machine stitching references the upending of hand stitch, red stitching symbolizes life-force, and the overall transparency of the work references the ephemeral nature of the human condition.

Dianne Firth is an artist, landscape architect, academic and an Adjunct Associate Professor at University of Canberra. Her minimalist layered and stitched textile art is informed by her desire to explore qualities of mood and place. Firth's artwork is recognised nationally and internationally through major exhibitions and public collections.



# Caren Florance

## DisRemembering

2022. Artist book: letterpress & watercolour on Stonehenge & Zeta mattpost papers, typewriter carbon on bond paper. Handsewn with linen thread. Closed: 150 (h) x 250 (w) x 8 (d) mm. Open: dimensions variable.

### Artist statement

This artist book, created for a collaborative project called BookArtObject 6: LOSSED, was made while reading *The Body Keeps the Score* by Bessel van der Kolk (2014). A keystone text for trauma recovery, it resonated with my current preoccupations. My practice of printing the back of letterpress type blocks allows meaning to exist unread, and playing with words alongside its weighty materiality allows me to reflect on my family's history of dementia, and in particular my mother's willing relinquishment of her trauma. I now have a heightened understanding, while possibly creeping into her inheritance myself, that forgetting is not always a negative action.

Caren Florance often works under the imprint Ampersand Duck. She is an artist/designer who focuses on the book and the printed word and uses traditional and contemporary processes to investigate material poetics. Caren is currently an Adjunct Assistant Professor at the University of Canberra.

<http://carenflorance.com>





# UK Frederick

## The disassembly line

2022. Everyday objects, tables, tools, milk-crates, cyanotypes: part performance, part installation.  
Dimensions variable.

### Artist statement

Modern day manufacturing is heavily reliant on a production system that venerates standardisation, speed and efficiency, but recent supply chain disruptions reveal flaws that leave this system open to malfunction and breakage. This artwork is a one-woman disassembly line, that involves play and discovery, comprising performance, everyday objects, tools, and cyanotype printing. It focuses the undoing of everyday objects, and using their component pieces to reimagine their redundant fragments as blue-prints and a different working model. *The Dissassembly Line* draws upon assemblage, collage, and pop art histories and draws attention to slow looking, unknowing, and transforming found objects into art.

UK Frederick is an artist who uses a variety of techniques, and who likes to work with ideas and objects that already exist in the world; through processes of observation, experimentation and assembly she makes and remakes, in doing so, inviting us to consider how value is created and maintained. She is Senior Research Fellow at the University of Canberra Centre for Creative & Cultural Research.

@uk\_frederick



Image by Gemma Fischer Photography

Katie Hayne

We planted seventy rose bushes / Your dream home  
awaits you / You are on stolen Ngunawal land /  
Gonna take the van and go see Darwin

2017–2021. Oil paint on reclaimed cupboard doors. 630 x 630 x 70 mm each.

Making and breaking homes (Home maintenance)

2022. Reclaimed cupboard doors (set of 12). 2008 x 1008 mm.

Artist statement

I salvaged these doors from the Northbourne Public Housing Flats and Currong Towers. Now they act as mnemonic devices for what little remains of these heritage housing precincts and the stories of the displaced residents. The ACT Government's Urban Renewal project led to 12 public housing sites being demolished between 2016 and 2019. The government is committed to building new public housing in the outer suburbs; however, the promise of an egalitarian city where public housing is part of our city's gateway seems to have been lost. The remnants of the home maintenance guidelines allude to upended notions of how we make and break homes.

Katie Hayne is a Canberra-based artist and a research officer at the University of Canberra. She has recently completed a Master of Philosophy in painting at the Australian National University. In her latest work she has been exploring ways to document the urban fabric of Canberra through painting and installation.

<https://www.katiehayne.com>

WE PLANTED  
SEVENTY  
ROSE BUSHES  
IN THE RAIN

YOUR DREAM  
HOME  
AWAITS  
YOU

YOU ARE ON  
STOLEN  
NGUNAWAL  
LAND

GONNA TAKE  
THE VAN  
AND GO SEE  
DARWIN

# Kerry Martin

## Wear the weight of their stories

2022. Textiles. 1700 x 1000 x 1000 mm.

## The little children suffer

2021. Textiles. 2800 x 1000 mm.

## Guilty (1, 2, 3)

2021–22. Textiles, acrylic box. 160 x 160 mm each.

### Artist statement

The Australian Royal Commission into Institutional Responses to Child Sexual Abuse (2012–2017) highlighted the extent of abuse occurring in the Catholic Church over many decades. My work, made in the context of the artist-as-distanced-witness, explores a concept called the reparative aesthetic. This intention of this approach is to make work that holds the viewer's attention without introducing feelings of guilt or shame that might cause them to disengage with the difficult subject matter. Instead, using the rich textile traditions of the Church as the basis of my work, I aim to shift survivor/victim/viewer guilt and shame onto the institution that generated the trauma.

Kerry Martin is a visual artist currently undertaking a creative practice PhD at the University of Canberra's Centre for Creative & Cultural Research. She is interested in how the repetition of mark making can be a powerful form of bearing witness. Kerry's practice focuses on the visual representation of emotions connected to trauma, ageing and mortality.

@kerry.j.martin



Iain (Max) Maxwell & Sam Tomkins

## Empathetic plasticity 01 (cantilevered chair)

2022. Recycled PET + Recycled (found) metal frame. 810 x 500 mm.

## Empathetic plasticity 02 (stool)

2022. Recycled PET + Recycled (found) metal frame. 800 x 400 mm.

## Empathetic plasticity 03 (wingback chair)

2022. Recycled PET + Recycled (found) metal frame. 800 x 520 mm.

### Artist statement

*Empathetic Plasticity* explores creative design and bespoke making practices that address the ecological consequences of our contemporary fascination with disposal over repair. Drawing on traditional Japanese practices of Kintsugi, which employs precious metals such as gold to elevate the cultural value of objects via acts of repair, we instead harness a custom robotic 3D printing technique to reposition plastic waste as an intricate, articulate and reconfigurable resource capable of resurrecting and elaborating damaged objects otherwise destined for landfill. In doing so, everyday objects, once the outcome of mass industrial processes not only accrue novel characteristics but a chance at second life.

Iain (Max) Maxwell is an Architect and Sam Tomkins an Industrial Designer. At the University of Canberra, they collaborate on design and engagement projects via the Faculty of Arts and Design's @canberradesignlab platform. *Empathetic Plasticity* presents a triptych of transformed objects, each demonstrating a technological response to the gesture of repair.

@iainmaxmaxwell  
@supermanoeuvre  
@tomkinsdesign





# Vahri McKenzie

## Zoongnosis

2022. Mixed media sculpture, digital audio loop. 595 x 350 x 300 mm.

### Artist statement

Like the neologism that splices the Greek roots for animal, knowledge, and disease of animal origins, *Zoongnosis* splices donated audio with discarded gloves and parrot wings. This COVID-safe participatory artwork invited people to send me audio recordings that reflected their 'COVID mood', persistent and lingering feelings they associate with the pandemic years. Bird parts and voices converge in a temporary assemblage that adopts uncomfortable, even unlawful, forms. Mending's assumption of returning to formerly intact states is upended in this piece that stays with the trouble of damage, confusion, facts, feelings and the weird crossing-over between them.

Vahri McKenzie's artistic work develops concepts for participation and collaboration in creative work as models of, and practice for, ways of being together in a complex world. In the University of Canberra's Centre for Creative & Cultural Research, her scholarship investigates methodologies that position artistic contributions as new knowledge, focusing on arts and health.

<https://www.vahrimckenzie.com.au/>



# Ross McLennan

## Sonic interpretation

2022. Digital audio accessed via QR codes

### Artist statement

Edison's phonograph, the forerunner of the record player, was never intended to play music, rather copy and repeat telephone messages. Re-invention gave us the music. The melding of sound, music and visuals have a profound relationship. When one is added to the other, the whole is changed. A moving, shimmering, nervous sound added to the still life produces a form of animation. My sonic reinterpretation of visual works in *Upending | Mending* asks the audience to upend their appreciation of the silent or still, to re-interpret, and come to terms with a new form. This re-making is what interests me.

Ross McLennan designs music and sound for visuals. He has worked with Sony Pictures, Australian television networks, Brisbane's Gallery of Modern Art, Powerhouse, Judith Wright Centre and sound-sculptural installations in Townsville. Ross studied music at University of Queensland and the University of Cambridge and is Senior Lecturer in Digital Media for the University of Canberra.



BETHANEY TURNER



CAREN FLORANCE



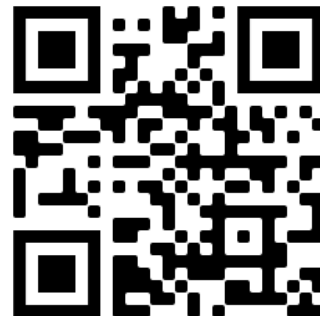
KERRY MARTIN



RHONDA AYLIFFE



VAHRI MCKENZIE



WOMEN'S WORK

## HK Plum

### हमें टूटने की भी आदत बहुत है I, too, am used to being broken

2022. Mixed media: sculpture. 200 mm x 200 mm x 105 mm. A3 photographs x 4.

#### Artist statement

Continually mended, the neoclassical vessel is my journey through PhD and academia, made manifest. Found, modified and remade, the ceramic work is accompanied by 4 photographs that document the different chronological milestones of the journey.

This work is an intimate exploration of self, value and worth, together with the trauma, pain and resilience that have been the unexpected milestones of my experience as I navigate towards the completion of my PhD. The work follows the Japanese tradition of Kintsugi and is mended and remended to arrive at this my current state of being.

A wearer of many brooches, hk.plum is currently working in the spaces in between: educating and being educated, creating and conserving, of science and humanities. Manifesting through mixed media, hk.plum is often inspired, driven and offended by the absurdities of life and nature, which is explored through their work.



Images by Gemma Fischer Photography

# Bethaney Turner

## Grounded care

2022. Glass jars, garden matter, magnifying glass. 480 x 280 mm.

### Artist statement

Global soils are exhausted, contaminated, drained of life. I work with my suburban home soil to mend relations, nourishing connections to encourage my multispecies companions to flourish. But I tend only some things and I repair only some relations. My care for soil and the plants it nourishes leads to the killing of others, many who pupate underground. Through an installation of display jars ready for a convivium, this work brings scientific and domestic spaces and practices together to reflect on how we care for soil and how it cares for us.

Bethaney Turner's work draws attention to the multispecies relationships among people, place and the environment that enliven our worlds. She is an Associate Professor in the University of Canberra's Centre for Creative & Cultural Research and a founding member of the University's interdisciplinary Future of Food network.





Image by Gemma Fischer Photography

# Jen Webb & John White with Paul Hetherington

## How to fix a broken book

2022. Mixed media installation. 400 x 600 mm.

### Artist statement

Books occupy an unstable position in contemporary society: they are both mass-produced, throw-away consumer items, and precious repositories of culture, knowledge and affect. Human beings too possess these characteristics and, like books, are often in need of repair. Book binders can stabilise broken books and restore them to a look and function similar to the original form. Human beings too are capable of degrees of restoration, and this often relies on rebuilding the narrative of self and other. This installation explores the idea of mending through the repurposing of found objects and their 'repair' through poetry and narrative to consider what else a book, or a person, might be or become.

Jen Webb is Distinguished Professor of Creative Practice at the University of Canberra. A poet and cultural theorist, her most recent poetry collection is *Flight Mode* (with S Hawke; RWP 2020).

John White worked as a museum curator in Victoria and the ACT for several decades; he is now collecting objects without provenance for his (tongue-in-cheek) project, the Giralang Folk Museum.

Paul Hetherington is Professor of Writing at the University of Canberra, head of International Poetry Studies (IPSI), and joint founding editor of the journal *Axon: Creative Explorations*.

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... came first? Does art make and s  
certainly true that it works both ways.  
Art is in the world, and the world is in a  
between art and world has been raised m  
the works they d  
writers. Thi

ation

# Kirsten Wehner

*in collaboration with residents of Weston Creek*

## On beauty

2022. Gouache, watercolour and pen on washi papers, mounted on Kozo paper.  
1000 x 3500 mm.

### Artist statement

Weston Creek was once meandering wetlands, rich with reeds, insects and birds. Today, it is an obscure polluted waterway, considered by many to be ugly, even dangerous. *On Beauty* re-considers Weston Creek, presenting a collaborative exploration of this hard-used waterway as a site of inspiration. Local residents joined artist Kirsten Wehner to walk the creek's concreted drain, exploring the waterway's story, trying to look anew and direct printing to record experiences of beauty. Collaged into a collective work, impressions of algae patterns, rock colours, leaf shapes and waterbug journeys reimagine this unloved landscape as a space for connection, restoration and care.

Kirsten Wehner is a Canberra-based artist, curator and cultural producer whose practice centres on working with communities to create experiences and installations that document, celebrate and transform people's relationships with the non-human world. Kirsten has built works in Australia, the United Kingdom and India, curated over 30 exhibitions and programs and published widely on the role of arts and culture in addressing ecological crisis. In 2022, Kirsten was the University of Canberra and Belconnen Arts Centre Mid-Career/Established Artist-in-Residence for Cross-Sector Engagement.

The artist acknowledges that this work was made possible through the generous support of the ACT Government, University of Canberra and Belconnen Arts Centre through the Creative Recovery & Resilience Artist-in-Residence program.



Image by Gemma Fischer Photography

# Claire Rosslyn Wilson

## Women's work

2022. Digital videopoem by Claire Rosslyn Wilson, sonic interpretation by Ross McLennan.

### Artist statement

The short videopoem *Women's work* explores the distance inserted between a mother and her child as she reclaims more of herself. While it might at first seem like a breaking, the disentanglement is also a time for mending the part of her that had been neglected. Throughout the videopoem the accumulating objects allude to both the absence of the child and the weight of the socially perceived necessities of childhood.

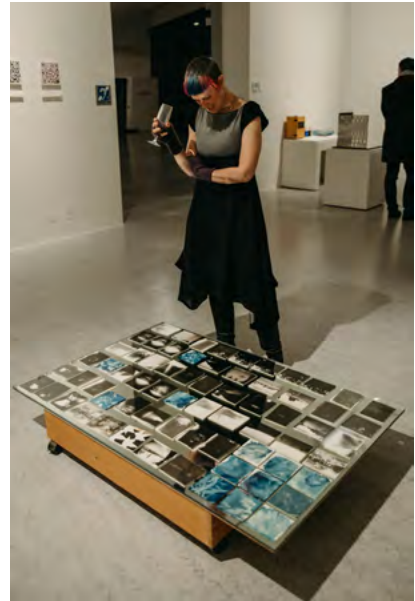
Claire Rosslyn Wilson is a poet, researcher, University of Canberra doctoral candidate and freelance cultural writer based in Barcelona. Her poetry has been published in numerous journals and in 2014 she was a Hot Desk Fellow at the Wheeler Centre. Her videopoems have been exhibited in Australia, Spain, USA and Greece.

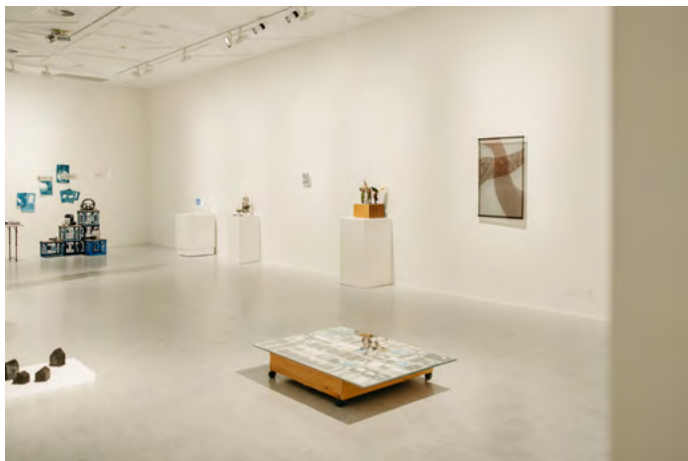
<https://clairerosslynwilson.com>











All photographs on pp 44-46 are by Gemma Fischer Photography

## List of Works

MONICA ANDREW

*Leaves*, 2021. Discarded clothing. 2920 x 1600 mm.

RHONDA AYLIFFE

*as small as a world as large as a stone*, 2022. Mixed media. Dimensions variable. 3 installations.

LOUISE CURHAM

*Reputational repair: Canberra's bogan suburb*. 2020–2022. Pinhole and cyanotype photographic images on a single board. 980 x 1200 mm.

JOHN DAHLSSEN

*Pacific garbage patch 6*, 2018. Found plastics, sustainable plant based resin, charcoal, ink, Belgian linen. 1830 x 1830 mm.

*Gyre 1*, 2020. Micro plastics, plant-based resin, ink and charcoal on Belgian linen. 1830 x 1830 mm.

BEN ENNIS BUTLER

*rus in urbe*, 2022. Digital art, code, printed matter. Dimensions variable.

DIANNE FIRTH

*Intersection*, 2022. Net and thread. 1010 x 700 mm.

CAREN FLORANCE

*DisRemembering*, 2022. Letterpress and watercolour on Stonehenge and Zeta Mattpost papers, typewriter carbon on bond, linen thread. Closed: 150 (h) x 250 (w) x 8 (d) mm.

UK FREDERICK

*The Disassembly Line*, 2022. Everyday objects, table, tools, milkcrates, cyanotypes: part performance, part installation. Dimensions variable.

KATIE HAYNE

*We planted seventy rose bushes in the rain*

*Your dream home awaits you*

*You are on stolen Ngunawal land*

*Gonna take the van and go see Darwin*

2017–2021. Oil paint on reclaimed cupboard doors. 630 x 630 x 70 mm each.

*Making and breaking homes (home maintenance)*, 2022. Reclaimed cupboard doors. 2008 x 1008 mm. Set of 12.

KERRY MARTIN

*Wear the weight of their stories*, 2022. Textiles. 1700 x 1000 x 1000 mm.

*The little children suffer*, 2021. Textiles. 2800 x variable x 100 mm.

*Guilty #1, #2, #3*, 2021. Textiles, acrylic box. 160d x 60 mm each.

IAIN (MAX) MAXWELL & SAM TOMKINS

*Empathetic plasticity 01 (cantilevered chair)*, 2022. Recycled PET + Recycled (found) metal frame. 810 x 500 mm.

*Empathetic plasticity 02 (stool)*, 2022. Recycled PET + Recycled (found) metal frame. 810 x 500 mm.

*Empathetic plasticity 03 (wingback chair)*, 2022. Recycled PET + Recycled (found) metal frame. 810 x 500 mm.

ROSS McLENNAN

*Sonic Interpretation*, 2022. Digital audio accessed by QR code.

VAHRI McKENZIE

*Zoognosis*, 2022. Mixed media sculpture, digital audio loop. 595 x 350 x 300 mm.

HK PLUM

हमें टूटने की भी आदत बहुत है *I, too, am used to being broken*, 2022. Mixed media: sculpture. 200 x 200 x 150 mm.

A3 photographs x 4.

BETHANEY TURNER

*Grounded care*, 2022. Glass jars, garden matter, magnifying glass. 480 x 280 mm.

JEN WEBB, JOHN WHITE, PAUL HETHERINGTON

*How to fix a broken book*, 2022. Mixed media installation. 400 x 600 mm.

KIRSTEN WEHNER

*On beauty*, 2022. Gouache, watercolour and pen on washi papers, mounted on Kozo paper. 3500 x 1000 x 5 mm.

CLAIRE ROSSLYN WILSON

*Women's work*, 2022. Digital videopoem.







