

Material Satisfaction

Artists Statements

Jessica Haly

In many of my works I explore the purity of materials through a simple and abstract view of the female form. With plaster, the technique and process of these smooth, white and pure forms are about expressing the emotions that we communicate through our body language. I propose of three of these plaster figures for the exhibition. Much of my other work has explored these enclosed female forms and many other ideas but through all these works using a single material has been the main focus. This includes such materials as bronze, clay, Vietnamese rice paper, glass, buttons and many more, with the process being just as important as the work.

Lisa Rumble 

The female form is used as a means of expressing vulnerability and sensuality. It is an engagement with the self and an exploration into the body. It exists as a reference to my own emotional and spiritual connections with femininity. The idea of restoring and/or fragmenting relates to sexuality, the desire to hide and the need to be loved. My work exists largely through performance combined with installations. All of which are white and composed of delicate materials.

Alexander Greene 

We no longer exist in a natural environment. The built environment at all times surrounds most of the world's population. How does this affect us? Does it change the way we think? Is the built environment creating a decline in human contact and impeding communication or does it facilitate these exchanges? Through my practice I explore the way we all interact with the built environment, and specifically the way in which a person will interact with a structure that has undergone drastic changes in its fundamental characteristics and dimensions.

Maja Baska 

The work consists of a series of 7 color photographic images. My concept is based on a collection of arrows made out of natural temporal materials found on site. There is a sense of satisfaction and direction gained from the act of arrangement. By repeating this act in various environments and documenting the result there is a sense of repetition found nature. My process involves a sense of ritual and the spiritual in nature.

Josh Harle

Evocation - of emotions, visual, and narrative imagery - represents the coherent thread through my work and sculptural exploration. Having diverse interests ranging from Computer Science to Social Science, I am seeking to coalesce my experience in order to inform the production of an engaging body of work. I believe modern technology embodies contemporary diegetic expression, having followed an evolution from oral, cave painting, written word, video onwards. Recent pieces have worked to evoke a subtle narrative embodied in the sculpture itself, through the use of computer-based behavioral systems. In these works I strive to shift focus from the utility of the technology, encouraging an understanding more akin to shamanistic magic.

David Withers

My work often employs installation with sensory applications. I arrived as installation and performance via a frustration with the limitations of the photography and two-dimensional image to inspire emotive responses from the audience. Accordingly, many of the installations manipulate light or even the surrounding air of the exhibition space in an attempt to reach out to what I perceive as an alienated audience. In my creation of work, I often feel compelled to transpose my ideas in a reductionist aesthetic.

Lena

Big bird in a box – a shrine – a yuppy ornament in a display case – modern display of bronze – sesame street memorabilia – mean bird – big bird is watching you.

Nyssa Miller

My work focuses on the exploration of the distorted and deformed human body. The medium of toffee and hair is used to create visceral images intended to convey the tension of neuroses and pain. I enjoy the slick and flawless nature of toffee, one that can be manipulated, stretched and pulled to visually communicate a sense of stress. These works are also temporal in their nature, the toffee dissolving and collapsing- constantly shifting in its form. This instability in the medium is integral to the work, as neurosis and pain shift and mutate, so too does the work.

Lachlan Anthony

Approaching the entity of a practical chair and redesigning its form to suit a metaphorical end. Incorporating elements of fairytale narrative the chair becomes impractical and a much more a representation of twisted fable. Three chairs one small one medium one large, all impractical all dense with narrative reference. Making the practical impractical with concern for lyrical and metaphoric value.