

The background of the entire page is an abstract composition. A thick, dark diagonal line runs from the top left towards the bottom right. Above this line, there are vibrant, colorful projections or reflections in shades of purple, blue, and green. Below the line, the surface is dark and reflective, mirroring the colors above. In the bottom right corner, there is a solid blue rectangular box containing white text.

LA TROBE UNIVERSITY  
CREATIVE ARTS

# **FESTIVAL** **2021**

**VISUAL ARTS  
PROGRAM**

# ЗОЛОШКИ ВРТ

Ella Agatonovic

ЗОЛОШКИ ВРТ is a Serbian piece reflecting on a few national animals of Serbia above a banner which says ЗОЛОШКИ ВРТ on it which means zoo in Serbian and a flag pinned in the corner of Serbia.



# Just popping down the street

Abigail Bayliss O'Down

Just popping down to the shops comprises of five multimedia collages responding to shopping lists I have collected from my local IGA. In total I found twenty shopping lists but decided to focus five in particular. The collages are a collection of lino cuts, photography, material, digital drawings, and photocopy transfers and engage conceptually with absence and presence. I am interested in the pieces of us we leave behind, how did they get here? Who did they belong too? What's their story? I am interested in creating personas around the shopping lists and exploring local food culture, memories and relationships with food. I have engaged with a variety of community members for inspiration and contribution to better inform the work.



# Sam Bentley

I have always been fascinated with the beauty and grandeur of the festivals in Italy and South America that produce incredible designs and creations with their intricate details and flamboyant personalities. I wanted to produce a visual design that exhibited similar features. Using watercolour, I wanted to highlight the consumerist perspective of 'pretty sells' in conjunction with the premise behind masks, the layers, hidden identity and facades.



# Orbis at Home

## Annie Byrne

Orbis at home aims to explore the connections between Art and Functionality. Looking at colour, shape and form, Orbis at home moves from paper to sculptural forms that have functional purpose.



# No Sol

## Alicia Collins

This work is based on a personal narrative entwined with breast cancer experiences. Using calming qualities within colour choices and materials, this work evocatively expresses the intimate conversations between the cancer survivor and the artist. The combination of the poem and imagery of a natural healthy breast alongside the raw traumatized and exposed sick breast, embodies the effects of chemotherapy. Consisting of large and small watercolour pieces, and an embroidered poem on calico, the work invokes the emotional journey of illness and regrowth.



# Gilding sandcastles on the tideline

## Jacqueline

Gilding sandcastles, contemplates our modern capitalist society in the face of the current COVID and looming environmental crises. It began as a response to my work Closing Ranks from last semester which interrogated the rigid, linear nature and processes of our social-political systems. Gilding sandcastles, observes the same linear trajectory of capitalist ideology which rely on a production and accumulation model. However, for all linear paths there is a beginning and an end, an entropic state which cannot be avoided. This inbuilt obsolescence while feeding the consumerist end goal is also an inherent outcome from within its own system. Gilding Sandcastles, explores the nature of change, of collapse, of ruins and of regeneration.



# Peculiarity

## Sara Hancock

My own fascination for the weird and wonderful, even peculiar items such as dead insects, rocks and bones are something that people find uncomfortable to be around. With the world being stuck indoors for a fair portion of the past two years, people have sought to connect back to nature, yet people retain their discomfort with bugs and bones despite them being part of nature. Exploring this disconnect along with the constant presence of life and death in the world, I hope to allow the audience to view these ‘strange’ objects and challenge why they think these natural things are odd or macabre instead of admiring their natural beauty.



# Annelise Henderson

My work layers analogue and digital materials to create hybrid art forms which speak to the current shift towards digital art in our current pandemic society. I have been struggling between wanting to work more within the physical realm but also enjoying creating digital art, through this project I've been able to produce work that engages with my conflicting interests as an artist and explore the ways in which the analogue and the digital can inform and interactive with each other.



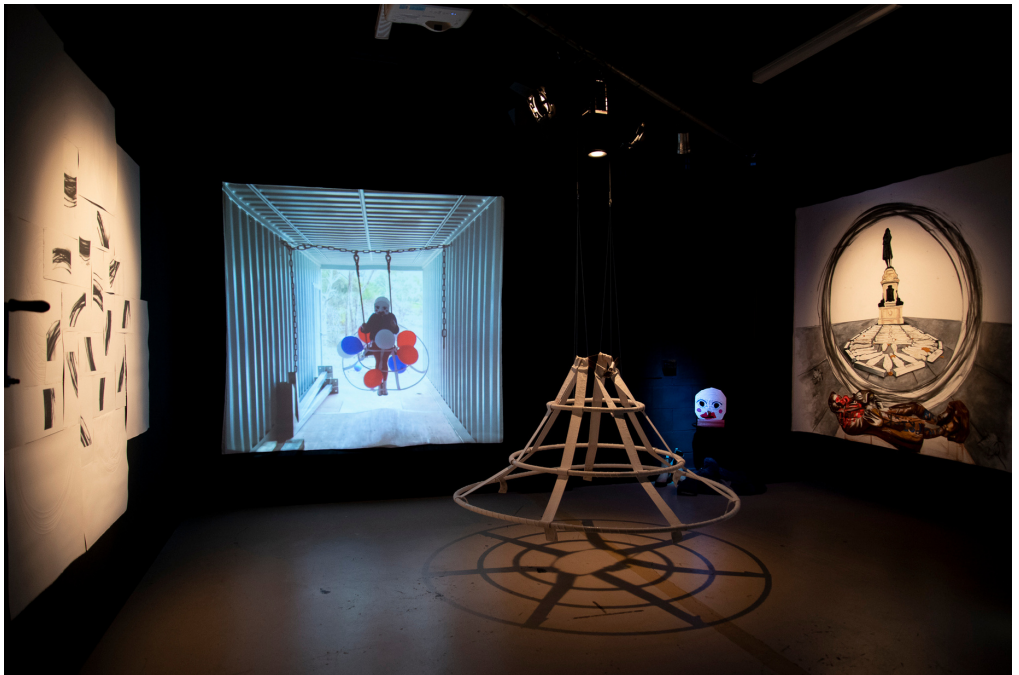
# Displayed: Lost in Migration

## Helena Read

Helena's work explores the embodied sense of post-colonial, neo-liberal trauma through the notions of limits and boundaries, freedoms, and constraints.

Drawing on inspiration from Joan Jonas, Joseph Beuys and The Situationists International she practices art as a process of living through which we may reconsider dominant narratives.

A physical drawing restraint formed the starting place for each piece. This in turn has been transformed and embodied or fragmented and reassembled. These processes of deconstruction and layering have become a methodology through which to surface non-verbal sensations.



# Upcycled

## Emma Sherlock

My project Upcycled reflects my desire to have a sustainable art practice through unconventional means. I achieved this in the past through my digital art works and minimal printing, this year I wanted to implement recycling into my art. I had been struggling to find much inspiration this year due to the pandemic, usually when I struggled, I was doodle in a sketchbook. This inspired me to create my own sketchbook out of recycled newspaper, old books and recycled printing paper. I mixed these materials together to make my own recycled paper for my own sketchbook, I hope people will be inspired to create their own unique recycled art projects when they look through my work.



# Perspective

## Abby Smith

My work reflects the exploration and effect of environment on and artist, and their work. Since, given the current COVID-19 crisis, majority of us are or have been confined to a certain environment more often than we would normally be, evoking reflection on our surroundings; positive and/or negative. I have deduced this as an opportunity to articulate my response to the environment which I am spending majority of my time in - as a result of these unusual circumstances - as well as to shed some light on an atmosphere which is unfamiliar to many mainstream audiences; being the rural working environment I have grown up in. Since, this is an environment that personally resonates with me, my recent time has resulted in a sense of optimism consequent of the cathartic release that this environment offers me, as a result, it is something that I would like to portray, in the hope that my optimism may be shared by viewers in this time of uncertainty.



# Haunted Cave: Glue is Good

## Joshua Taylor

HAUNTED CAVE / GLUE IS GOOD presents a selection of improvisational collage works I have been making for the last year, using images and materials both found and self-made to produce work which I use to play with and challenge my own habits, discomforts and biases that effect how I both look at and make artwork.

Occupying a disused shop front, solid canvas works are paired with scraps and experiments in a salon style arrangement that will change and expand as the work continues, as I will be in the exhibition space making more work throughout opening times. The space will turn into a makeshift open studio for two weeks, culminating in a body of work that will itself keep growing and evolving after the fact.

