



Cigdem Aydemir

Cinematographer: Meg White.

Whirl

HD Video

5min 20secs

2015

Whirl centres on spirituality as a force that exists both in its own right and as something that can be (mechanically) produced – a simulacral spirituality, if you wish. The artist is positioned in between the undulating veil and the hairdryer that represents her will, constantly moving and being moved.

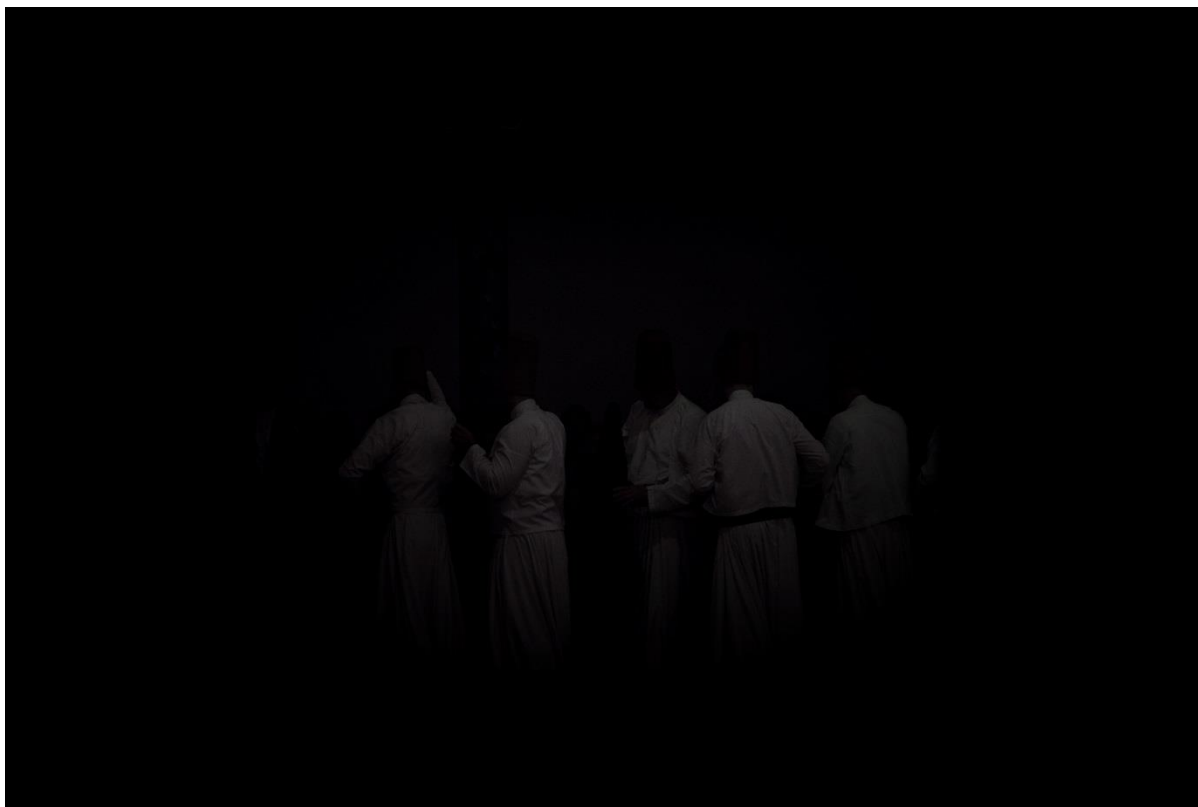
This work also borrows from the hyper-real aesthetics of shampoo commercials that often use the language of liberation to sell their products. As a personal anecdote, the encouragement I received immediately after unveiling led me to believe that removing the veil should be a shampoo commercial type experience, which it was not. *Whirl* explores that memory while throwing into question the inherent assumptions between unveiled/liberated/beautiful and veiled/oppressed/abject.



Zanny Begg
1001 Nights in Fairfield
video
17 mins 33 secs
2015

Fairfield, Sydney, is semi-affectionately referred to as “Little Baghdad” because of its large Iraqi population. *1001 Nights in Fairfield* draws on the similarly titled, enormously popular collection of traditional Middle Eastern tales, bound together by the framing device of Scheherazade’s struggle to prolong her life by entertaining the King with a series of stories. Much translated, mistranslated and adapted the cycle of stories have Baghdad as their center and present a complex way of exploring the connections between Iraq and its exiles. The film combines well known stories from the book with real life stories from members of the Choir of Love, a choir established in Fairfield by to assist in the self-organisation and cultural survival of recently arrived refugees from Iraq. Discourses on Iraq are dominated by a perceived conflict between “Islam” and the “West”. This film amplifies the voices of some of Iraq’s minorities, the Chaldean, Armenian, Assyrian and Syriac communities, many of who live in exile. The film eludes the sensationalism of much coverage of ISIL/ DAESH by providing insights into the lives of those displaced by the rise of extremism in Iraq. The music in the film comes from the Iraqi Maqam, a 400 year old musical tradition that emerged from the coffee houses of Baghdad. The Iraqi Maqam has a uniquely multicultural history that intertwines Iraq’s Jewish, Christian and Islamic communities and has been actively used by Iraq’s exiled peoples to tell alternative versions of Iraq’s history.

The film was produced through a residency at Powerhouse Youth Theatre, Fairfield in partnership with STARTTS (Service for the Treatment and Rehabilitation of Torture and Trauma Survivors). Zanny Begg lives in Fairfield and worked with the Choir of Love for 12-months.



Adnan Begic

Vanishing

Digital photograph inkjet artmat print

40 x 60

2015

Whirling dervishes after a performance for tourists in Galata Mevlevihanesi, Mevlevi Sufi Brotherhood, Istanbul, Turkey. 2015. Digital ink jet photograph on Hahnemuhle photo rag fine art paper.

Vanishing is a part of larger body of photographic work in progress based on an infrequent access to Sufi community in Australia, Turkey and Bosnia. This work witnesses spiritual practice of Sufi - remembrance of God, contemplation, meditation, and self-examination which opens an insight into social and ethical aspects of this spiritual order.

Vanishing attempts to depict a very delicate and fragile territory that surrounds spirituality – truth, nothingness, fragility and dependence, the space that the photographer has no privilege of entering.

The representation of that space in *Vanishing* visually suggests physical occurrence and disappearance just as the Sufi epistemology refers to cognition as 'making [the unseen] manifest'. This theaters presence and absence as a paradox and crucial facet of mystical phenomena.

Though not intended as entertainment, whirling dervishes' performance has become one of the major tourist attraction for Westerners visiting Turkey.



Liam Benson
The Crusader
Inkjet print on cotton rag paper
90 x 134
2015

The Crusader is a portrait of the artist wearing a hand made transparent veil embroidered with diamantes and glass beads.

The beard, veil and cross which feature in the portrait reference the chain mail hood worn by knights of the holy crusades, the iconic figure Ned Kelly and the traditional veil worn by Islamic Women and the artists queer sub-cultural identity. The various identities referenced in the portrait have all been perceived as both heroes and villains and fit within the flux of contemporary Australian identity. As the Australian community continues to diversify religiously and culturally, despite the contrast of difference, it is our spirituality that allows us to process our bias and prejudices and find a common humanity based on compassion.



David Asher Brook
Talking Skull
Stop motion, painting
2mins 48 secs
2015

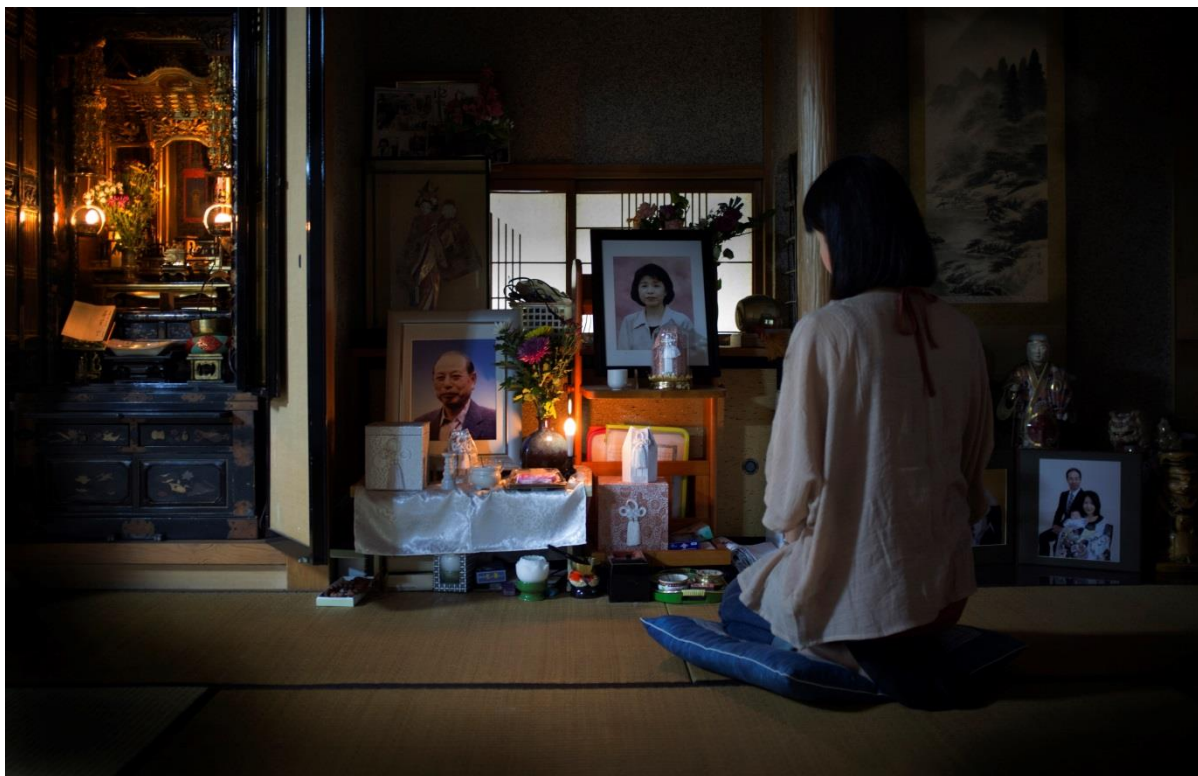
Talking skull is a stop motion painting video artwork using painting ,acting and poetic narration. By linking seemingly disconnected identities in bonds of self-recognition and longing, the artwork explores the uneasy relationship between ambition and death. The sequential representations in the artwork of a skull, flower, sun, ghost, bird and lovers, are each aware of their own virtues, yet long for qualities beyond their grasp. Ultimately no matter what heights of potential can be achieved, the lovers express the ultimate limitation on ambition: *"Our bones will decay alone"*.



Angela Casey
"The Surgeon"
Photographic (c type print)
86 x 63
2015

"The Surgeon" is one in a series of photographic works "The Black Suite".

We can be mended, repaired and medicated, thus having our lives extended, but the Ultimate outcome is inevitable, we all will pass. Will we cycle into another life? If not then Longevity becomes even more valuable. "The surgeon as a Whitefaced Heron has been preserved apparently permanently, as a signal to human triumph over ultimate fate, however, although the bird's body is immortalized beauty, it's spirit has passed on."



Darron Davies

The Spare Room, Takatsuki Japan

Digital photograph, pigment print on photo rag

45 x 70

2015

The Spare Room, Takatsuki, Japan, is of my wife, in the spare room at Grandma's - a traditional Japanese room - reflecting, and in sadness, at the family shrine. There are images of her passed mother and grandpa yet also the new generation of her sister with the first born. There is the connection within the space, a sense of loss, and a realisation that my wife, now residing within Australia, is close but also far from the family.



Yardena Kurulkar
Kenosis (detail)
Inkjet print on archival paper
175 x 150
2015

*"Like vanishing dew,
a passing apparition
or the sudden flash
of lightning -- already gone --
thus should one regard one's self."*
- Ikkyu

Through my work, I create moments of confrontations between life and death. My works are acts of surrender to the inevitability of an end and are presented as part of a cycle of continuous regeneration, whereby discovering my own mortality and contemplating on our collective fear of death.

In harnessing the inherent characteristics of unfired clay I am able to demonstrate my conceptual concerns. The approach first surfaced in my work when I was living in Canada a few years ago. The harsh climate of the region accelerated the evaporation of moisture from the clay and frequently caused sculpture to crack and fracture. The unintentional, and unstoppable, decay sparked comparisons in my mind with human flesh that allowed me to address a long-standing preoccupation with death. My material of choice—water and clay—brought up associations with a range of religious rituals and beliefs as well. Using both materials, I create intensely personal rituals that dissolved the boundaries between my life and my art.

In *'Kenosis'*, 2015, I use a terracotta replica (made with the help of 3D printing) of my own heart. The heart is the first organ to develop in a fetus. I use water to portray the passage of time and also as an agent of purging. I let the viewer see what remains of this union— a heart-shaped something, a mere lump of clay. Pausing to reflect on the shape shifting ability of human nature and probably time itself I shun the need to regenerate, rather focusing on the reconstruction that human anatomy endures.

This work is an attempt to capture the erosion, resurrection and elusiveness of human life.



Damien Shen
On the fabric of the Ngarrindjeri body
 Etching (printmaking)
 50 x 31
 2015

[The title of this piece, *On the fabric of the Ngarrindjeri body*, refers to the first scientifically based textbooks on human anatomy, written by Andreas Vesalius and richly illustrated by students of Titian.

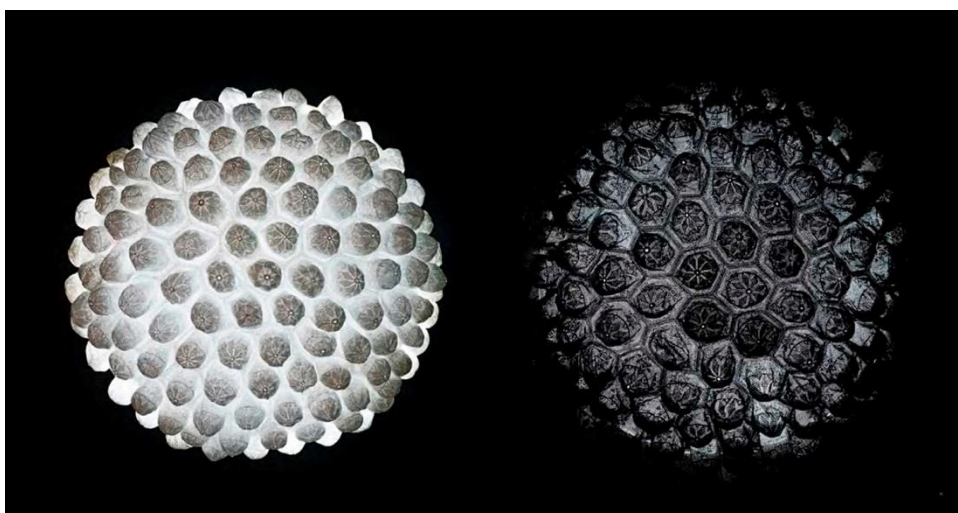
The accurate description of nature was the fundamental goal of science in the 16th century, and the anatomical work of Vesalius received the highest accolades for achievements in this area, as it was the first to be based on observation of human bodies. By stealing bodies from gallows and performing public autopsies on them, Vesalius helped affect a great change in the way that humans understood themselves. The body came to be seen as an object comprised of flesh, and was divorced from its spirit in the name of science.

Damien Shen posits that a similar process took place with his Ngarrindjeri ancestors, with the theft of their remains from graves and burial sites taking place throughout the 19th century and into the late 1940s. Aboriginal people believe that the spirits of the dead are unable to rest when their remains are not with their people and in their country; therefore for Shen, past acts of stealing Aboriginal remains divorced the Ngarrindjeri spirit from its body, with the body further objectified through placement in a scientific collection.

Shen uses *On the fabric of the Ngarrindjeri body* to explore and address these issues. By placing the head of his uncle and Ngarrindjeri elder Major Sumner on to a Vesalius-like body of flesh, Shen restores the spirit of an objectified body in a uniquely Ngarrindjeri way. This gesture of replacement is an act of kindness that honours the agency of people across cultures and time.

Major Sumner is called Uncle Moogy by many, but as a Ngarrindjeri Elder, cultural and spiritual advisor and Shen's biological uncle, Uncle Moogy has helped Shen to create strong connections with his heritage. He has played a pivotal role in allowing Shen to understand issues of repatriation, which currently form the crux of Shen's art practice.

In 2014 Uncle Moogy was appointed as a Member of the Order of Australia for his tireless efforts in helping to repatriate Ngarrindjeri remains and helping non-Aboriginal people better understand Aboriginal culture.



Abdullah Syed
Aura I & II (duo)
 Hand stitched crochet taqiyah (skull caps), Perspex and LED light
 68 x 50
 2014

Aura I and II are two hemispheric reliefs, constructed from white and black Muslim skull caps (*taqiyah* or *topi*), which are sewn together to create circular 'hive of caps' and mounted on acrylic domes that are internally lit, creating halo-like effects. The patterns on the caps, the formal construction of repeated shapes, and the use of the material and grid have strong roots in Islamic architecture, especially the dome, lattice design (*mashrabiya* or *jali*) and *muqarnas* in the traditional Islamic mosque design.

As light sculptures, *Aura I and II* address Islamic consciousness: The divine signs of perfection (*kamāl*), beauty (*jamāl*) and majesty (*jalāl*) revealing Allah's light (*al-Noor*) and His relationship to humanity and creation. The *jamāl* qualities of awe and beauty are created as halos, inviting viewers to stand in front of it, contemplate and be surrounded by it. The two sculptures are expressions of separating dualities, creating two domes from one sphere – the balanced pairing of *jalāl* and *jamāl*.

The arabesque pattern of the caps, when tiled following Islamic tessellation principles, is repeated seamlessly suggesting Allah's infinite presence. The interwoven curvilinear arabesque pattern covers the entire surface, while the blank spaces between the lines are illuminated from within to become a pattern themselves. As an 'auratic' installation, the work has potential to generate intangible feelings that have direct links to deeper societal patterns.

The black and white, typical cap colours, work as mirror image to each other, suggesting ideas of purity and hidden knowledge. In physical context, white refers to the moon, which is 'masculine' in Islamic mysticism whereas black is the *Laila* (the beloved) or *Kiswa*, the black veil of Kaaba, the sacred House of Worship to Allah in Mecca. All Muslims turn towards Kaaba while performing prayer to demonstrate a harmonious unity in divine worship.



Angela Tiatia
Untitled (Holding On)
Digital video, artist proof
12 mins 11 secs
2015

Untitled (HOLDING ON) is a performance piece which captures a struggle between the body of the artist and the body of the ocean as the tide gradually comes in. The artist lies on a concrete slab which stretches out into the ocean; a man-made island. Underestimating the ferocity and strength of the incoming waves, she struggles to maintain her grasp on the island. As the light fades into darkness, it is unknown whether she will be able to hold on or be swept away.

This video was filmed on Tuvalu, in the South Pacific at King Tide when the tide is at its highest. It is one of the most endangered nations currently facing the impacts of climate change, as each day the tide claims more of the island and submerges peoples' homes in ocean water.

This hypnotising video provides a small view of a major issue concerning many people world-wide, and a metaphor for unyielding faith of those confronted by imminent disaster. As day turns to night and untamed waves sweep across the artist's body she lays prostrate, arms outstretched, desperately holding on to the stone platform, to her island, to the hope of salvation. The waves wash across her body in an almost cleansing motion. Tiatia's video speaks of the constant and unrelenting faith required of the people of Tuvalu, who confront a monumental challenge each day and struggle against it. As spoken by an elderly Tuvaluan woman, "*God would never let our islands disappear*", these words have remained as a lasting memory in Tiatia's mind.

DIGITAL VIDEO



Brenda Walsh
The Judgement
Oil on linen
75 x 105
2014

In my paintings I seek to highlight one of the core Christian values- that of compassion.

My work speaks of compassion towards our fellow humans and towards all creatures on the planet. Over recent years my paintings have focussed on the plight of domestic and native animals, and related ethical and moral issues. The two images submitted here include multiple references to water-based catastrophes, from the biblical Flood to the sinking of the Titanic, and suggest contemporary issues such as rising sea-levels due to climate change, the tragedies of refugees lost at sea and the live export trade.

These allegoric works are strongly influenced by mediaeval Christian doom paintings depicting the Last Judgement, and are rich in Christian iconography and art historical references.

The religious imagery is drawn from western cultural history and visual mythology to which I have been attracted for many years. It is in part a response to my early childhood exposure to Biblical stories and my feelings of awe and wonderment at that time.



Zan Wimberley
Nietzsche Don't Preach (We're in trouble deep)
Stereoscope, (tasmanian oak, mirror, c type photograph)
20.3 x 40 x 20.3
2015

These works, *Nietzsche don't preach, we're in trouble: deep* and come from a body of work named still life. A nod, aesthetically and symbolically to the 17th century vanitas paintings, these still lives explore the nature of vanity in the old sense - the meaninglessness of life and transient nature of all earthly goods and pursuits. In a more contemporary sense, they tap into the general mood of apathetic nihilism which currently permeates pop culture and is born from oversaturation of impending Armageddon - global warming, ISIS, persecution of asylum seekers and politics both nationally and internationally. Nihilism sets in after times of huge upset. The First World War begat dada, the Second World War begat punk, we're seeing this moment again - but with the internet, it's more immediate. The internet, which is simultaneously the messenger of bad news and the home of lolcats brings a particularly hedonistic flavor to destruction. Where we used to look to the heavens for comfort, help and distraction, we now look to our screens. *Nietzsche don't preach, we're in trouble: deep* is a stereoscope, the image resolves into 3D to create a ghostly apparition. The artificial flowers, (absurd in themselves) become sealed in this glass box, never to be touched, but with belief that they existed. considers the idea of apathetic nihilism. The images come from sites of mourning, the lightning bolt is the back of a grave, where once you'd have found a religious symbol, a mausoleum with the artificial tulips that've been bleached by the sun, and the most casually nihilistic moment, Jesus' head knocked off a statue and onto the grave behind it. Taking loaded sites such as graves and subverting them with the carelessness of emojis - again reflecting back on that blurred line between bad news and lolcats that the internet has created



Shoufay Derz

Someone Digging In The Ground (black, red) (1 of 2 shown)

Pigment print on cotton paper, custom frame with rust and eucalyptus

110.4 x 103.3

2015

The hole is an unknown, a wound, and an open question challenging perceptible limits. The setting of these images is the Australian bush, at Hill End, regional NSW. Still to this day the ground is pock marked from many holes dug by miners searching for gold. Also pictured is a man-made gully, symbolising the search for fortune and prosperity. I had imagined creating this scene to evoke the terrain of the moon, the minimal landscape of *Waiting for Godot*, or the remote edge of the world, but instead found myself stumbling upon the recently burnt eucalyptus landscape at Hill End. I fell in love with the blackened and copper coloured landscape during an artist residency this winter 2015. This was not your classic infinite sublime viewed at a distance, for any clear perspective was scarcely seen, but rather this was the sublime of being lost in the ordinary but deeply wonderful Australian bush. From the periphery it can appear as a monotony of densely aligned trees, and yet not until one moves amongst the bush does it transform into an extraordinary sight of endless forms and sculptural shapes. With the slightest pivot of the body new compositions are revealed.

In this diptych the single action is that of two unidentified women digging a hole in the ground, one dark black and the other flame red. Amongst the trees we see the deepening void in the ground. The ground is littered with quartz, a sign of nearby gold.

The work is influenced by the following poem by Rumi translated by Coleman Barks.

SOMEONE DIGGING IN THE GROUND

An eye is meant to see things.

The soul is here for its own joy.

A head has one use: For loving a true love.

Legs: To run after.

Love is for vanishing into the sky. The mind,
for learning what men have done and tried to do.

Mysteries are not to be solved. The eye goes blind
when it only wants to see why.

A lover is always accused of something.

But when he finds his love, whatever was lost
in the looking comes back completely changed.

On the way to Mecca, many dangers: Thieves,
the blowing sand, only camel's milk to drink.

Still, each pilgrim kisses the black stone there
with pure longing, feeling in the surface
the taste of the lips he wants.

This talk is like stamping new coins. They pile up,
while the real work is done outside
by someone digging in the ground.



Robert Hague
The Messenger
Carrara marble
28 x 68 x 34
2015

This Messenger draws from a dark history of execution, from a very modern era of freedoms lost: A severed head ethereal beneath its flowing cloth, marble crystalline and pure. The Swallow (tattoo) cut from a life, a Twitter no more.

Our unimaginable failure in the face of brutality, dreams and hopes gone in an instant, a life made meaningful in a handful of characters, the farce of our beliefs. How do we make sense of this message, how do we go on?

In Caravaggio's *Salome with the Head of John the Baptist*, the figures turn away, that hollow look distressingly familiar, our minds unable to process what we see. But we must look.

I am interested in our shared experiences, our public mourning, our secret fears. I see them turned against us and used for profit, I see them bring us together and give us hope, and I feel a need for their meaning.



Shannon Johnson
St Christopher
Mixed media/found object sculpture
6.5 x 2
2014

paint. I have explored high and low art for many years, With influences like Warhol, Basquiat and the french nouveaux realiste Jacques de la Villagre, my work incorporates collage, spray paint, drawing and tends to be quite texture heavy. Dada s' readymades and Rauschenburgs also inform my mixed media. Inspiration comes in found objects, ripped posters on the streets, abandoned buildings, old books and stories, second hand toys, child hood memories, giant trees, mysterious deep sea creatures, thunder storms, graffiti. My recent work is based around the idea of invisible powers, and the presence of absence Things that have effects but cannot be seen, like the pull of magnets, the visceral reaction to nostalgia, the phantom itch, the conviction of faith, the rationale of superstition.

'This Is Why We Cant Have Nice Things'

After visiting ConeyIsland I was inspired by the ghostly atmosphere surrounded many of the rides. From the robotic fortune teller, which strikes me as a contradiction in terms, to the haunted house with mechanised skeletons, again, a sort of paradox. Im interested in the aesthetic of the old gypsy fortune telling signs, particularly the hand painted fonts and text styles of old sign writing. Conceptually I like the idea that you destiny is all written in your hands. This is from my new series called- 'Its Out of my Hands', a play on words meaning a) its hand made by me, and b), I have no power over the hand fate has dealt me.

'St Christopher'

After years and years of collecting lost pet posters from all over the world, I created a series of miniature martyred saints as a homage to the missing pets. Part superstitious good luck charm, part religious icon. St Christopher is a tiny 3D/ sculptural collage of found materials. I was interested in the christian/ pagan overlapping that can be found in history. The lovely naivety of superstition and sympathetic magic plays a huge role in religion and ritual. Im also interested in the idea of the spirituality of animals. Do they have souls? Do dogs go to heaven? Where do all the lost pets go?



Alan Jones
Painting 148 (From Dunningham Reserve)
Acrylic on linen
117.5 x 112
2015

Over the past decade or so Alan Jones has been interested in ideas that surround notions of identity, as 'people and place' have become reoccurring themes in his work.

In 2014 Jones and his young family moved to Coogee. Jones has chosen to use Coogee beach and the parkland of Dunningham Reserve at north Coogee as the starting point and inspiration for a new series of paintings.

Jones chooses to take a personal approach to subject matter. In 'Painting 148 (from Dunningham Reserve) self-portraits can be seen in the form of two small black and white heads. These textured craniums sit poised above the landscape as Jones aims to place himself into his environment. Jones' unique self-portraits suggest a time and place for personal reflection whilst simultaneously inviting the viewer to bring their own perspective to the painting.

In 1997 Jones gained his Bachelor of Fine Arts at the National Art School in Sydney. Jones has since furthered his education abroad as the recipient of the 1997 Inaugural Pat Corrigan Travelling Art Scholarship and 2004 Brett Whiteley Travelling Art Scholarship. In 2008 Jones won the Paddington Art Prize for landscape painting. Then in 2010 was acquired by the Kedumba Collection of Contemporary Australian Drawing as a recipient of the Kedumba Drawing Award. In 2014 Jones was awarded the Kilgour Prize for best figure and landscape painting. Most recently Jones was the winner of the 2015 Mosman Art Prize.



Tom Lawford

Kurtal Headdress

Paper bark, human hair, paint, corella feathers

40 x 50 x 10

nd

Tom Putuparri Lawford is a law boss of the Kurtal area in the Great Sandy Desert, Western Australia. Employed at the Kimberly Aboriginal Law and Culture Centre in Fitzroy Crossing, Tom is also an actor. He is the star of a new CinefestOz awarding film, *Putuparri and the Rainmakers*, a documentary filmed over 15 years. This headdress is a design used in Rainmaking ceremonies at Kurtal. This design was passed on to Tom from his elders.

It is made from paper bark, wrapped with spun human hair, decorated with paint and feathers which represent the clouds that appear before the rain.



Matthew McVeigh, Ida Bagus, Rekah Bakurha
Economy class to Bali
Mixed media on canvas
156 x 156
2015

Economy Class to Bali was made in consultation with an artist from Ubud (Bali), trained in traditional Batuan painting. The work I obtained from him for the background depicts "Dewata Nawa Sanga" (the 9 guardians of the compass), a story explaining that the island of gods and goddesses are symbols of one God - Sang Hyang Widi's various powers that manifests into nine gods that anchor the harmony of the island. By painting on top of this traditionally made work (with the artist's permission), the work becomes a collage of traditional practice and Western intervention. The work explores the particular phenomenon of young Australians heading to Bali as a right of passage, their actions often taking on a religious fervor. The desire to make the work came from my own personal disgust, shame and reflections after observing other young Australians behaving in this foreign land with entitlement and a lack of respect for the culture, customs and spirit of place. In many ways the work parallels Bosh's *Garden of Delights* a "erotic derangement that turns us all into voyeurs, a place filled with the intoxicating air of perfect liberty". *Economy Class to Bali* similarly points to the activities of mankind that may cause the instability and even the demise of place in the absence of spirituality, ethics, morality or religion.



Reg Mombassa

Procession

Charcoal, coloured pencil, pastel & glitter

49 x 68

2015

The Blake prize is important because its subject matter is religion and spirituality. Religion has been a central part of human life from prehistoric times. The religion of the western world is Christianity and whether you believe in it or not it is still a large part of our cultural heritage.

The established churches have bullied and tormented millions of innocent people, caused wars, suppressed and excluded women, homosexuals and ethnic minorities, demonised sexual pleasure and assiduously promoted a range of ridiculous fairy tales. They have also inspired and commissioned great works of art, undertaken charitable works and provided a sense of comfort, community and stability for many people.

The negativities ascribed to the formal churches are largely due to the fact that they are rigid hierarchical institutions governed by authoritarian alpha males. Outside of formal belief and communal worship there are also many who have a rich and private spiritual life. All aspects of religious belief and spirituality provide a deep and varied well of subject matter for artistic interpretation, reflection and commentary.



William Moseley and Joanna Logue
Vol De Nuit
Tintype collage on aluminium
95 x 85
2014

My response to the 64th Blake prize for religious art is the piece "Vol de Nuit" produced in collaboration with artist Joanna Logue. The title is from the novel by Antoine de Saint Exupery, and is a metaphor for a souls fight or journey through darkness to its ultimate destination. The is essentially about finding meaning in the senseless void and the risks taken in that quest.

Notions of death and immortality are inherent in any spiritual belief, the Kookaburra is simultaneously 'Natura Morta' and a symbolic spirit frozen in immortal flight.



Sally Simpson

Precipice

Baling plastic, string and human hair on steel and timber bench

159 x 242 x 40

2013 - 2015

Makes personal ritual objects drawing on the legacy of traditions in which the figure is an object of power through which one hopes to influence or appeal to the spiritual world. Her artistic and philosophical preoccupations arise from 25 years of living on small acreage farms, observing relations between humans and the natural world.

Her process of making is part of the mediation between nature and culture, the art a by-product of a way to be in the world, a means of paying the kind of attention the sculptures themselves ask for. Using the materials of her immediate environment to embody and mediate her own place in it, she attempts to find a point of balance between confusing and contradictory value systems.

Collecting organic and man-made materials from specific sites she sorts them in her home studio while considering methods to build and connect them. Her use of finely crafted detail and unexpected methods enhance the other-worldly, museum artefact impression her sculptures create. These processes, such as stitching, crochet and applying adobe are time consuming and add a meditative quality to her work.

Precipice (2013-15) addresses the unknown future of humans and nature. Nine figures kneel on the edge of a bench. They are wrapped in green silage plastic, which is deployed with the carefulness of Egyptian wrapping so that it becomes protective and devotional. Whether in prayer, submission or supplication, the figures suggest faith and hope, drawing the viewer into a contemplation of their meaning



Sarah Spackman
Ordinary Objects: Cup
Australian porcelain, carbon, copper
6 x 7.5 x 7.5
2014

Through great art, religion has in the past taught us how we might identify and understand what is important. In the modern secular world many of us are distanced from any such understanding.

The objects we use and surround ourselves with have the potential to add richness and meaning to our lives. Why should we only look at beautiful art? Why can't useful objects be made with and, and be beautiful?

Ordinary Objects: cup is part of a series of everyday objects that consider aesthetic concepts of beauty, value and goodness. The cups are designed to be used in order to experience the simple, ritual action of drinking a cup of tea, with the intention to enable the user to become more focused and present by having a thoughtful connection to an object that is used as a part of every day life.

Through simple ritual actions such as those implied by these objects we might begin again to contemplate and understand what is important to use in the modern world, and to reconnect with the environment and objects around us in a more considered, emotional, and sustainable way.



Sarah Spackman
Operculum
Copper, bronze, gymea lily fibres
20 x 8 x 8
2014

Through great art, religion has in the past taught us how we might identify and understand what is important. In the modern secular work many of us are distanced from any such understanding.

The objects we use and surround ourselves with have the potential to add richness and meaning to our lives. Why should we only look at beautiful art? Why can't useful objects be made with, and be beautiful?

Operculum is a copper and natural fibre table brush and takes its form from native flora. The bristles are made from Gymea Lily (*Doryanthes excels*) fibres, a native Australian plant endemic to the Sydney region. The design enables the user to replace the bristles after they wear out with their own locally available fibres or other suitable materials, encouraging the user to engage with their local environment in a more meaningful and useful way.

Through simple ritual actions such as those implied by these objects we might begin again to contemplate and understand what is important to use in the modern world, and to reconnect with the environment and objects around us in a more considered, emotional, and sustainable way.



Valerio Ciccone
Not titled (Mother and Child)
Pastel and pencil on paper
70 x 50
2015

Valerio Ciccone's work reflects his interest and fascination with the world around him. With drawing as his primary mode of expression, Ciccone also effectively employs ceramics and animation to create whimsical figures and narratives. Since commencing at Arts Project Australia in 1984, Ciccone's work has undergone a series of changes: from his earliest watercolours through the powerful text-based monochromatic pastel portraits, to his colourful recreation of scenes from AFL and his enduring repertoire of animals, still life and pop culture and religious icons, he continues to delight with his gentle insights.