

Digital Responses | 2024

Digital Responses | 2024 showcases the creative works of:

Alison ALDER
Brenton ROSSOW
Dawn DUDEK
Diana CHESTER
Eva FERNANDEZ
Hazel SMITH & Sieglinde KARL SPENCE
Jenni SKINNER
Louise GAN
MEERA & PDOT
Nicola KAYE & Stephen TERRY
Nina RAPER
Stephanie REISCH
Sylvie RICHES

Curated by Dr **Alix BEATTIE**

Digital Responses emerges as a transformative digital exhibition, delving into the profound themes of resilience amidst the shadows of war, the pandemic, identity, the environment and trauma.

Gallery25

Exhibition dates: 3 September to 11 October 2024
Gallery opening hours: Tuesday to Friday 10am–4pm
Building 10, 2 Bradford St, Mount Lawley

ECU Galleries acknowledges the traditional custodians, the Whadjuk Noongar people, and elders past and present. We pay our respects for the great privilege of living, making and researching on these unceded lands.

ECU Galleries



Dr. Alix BEATTIE

Curatorial Statement

Digital Responses emerges as a transformative digital exhibition, delving into the profound themes of resilience amidst the shadows of war, the pandemic, identity, the environment and trauma. The exhibition showcases artworks that have been exhibited at ECU Galleries, Spectrum Project Space and Gallery25, over the past three years.

The exhibition is a collection of human spirit and creativity, a testament to how artists navigate and transcend moments in our lives. These moments of reflections, offer a space where personal and collective histories intersect in a dialogue of resilience.

Alison Alders examines the role of printed media as a potent political tool, highlighting how it shapes and influences public perception and discourse. Jenni Skinner explores the American Dream, dissecting how capitalism has redefined national identity and its implications for societal values. Brenton Rossow delves into profound themes of metamorphosis and the degradation of the environment, revealing the complex interplay between human actions and ecological impact. Dawn Dudek provides an insightful exploration of natural landscapes in Canada and Australia, showcasing the diverse beauty and environmental challenges.

Diana Chestor's work reflects on the sense of loneliness experienced by individuals during the COVID-19 pandemic, and how it has intensified feelings of isolation. Stephanie Reisch critiques traditional time scales, offering a fresh perspective on how we perceive and relate to the passage of time. Eva Fernandez investigates her family's history against the backdrop of the Spanish Civil War, illuminating the long-lasting effects of historical conflict on personal and collective identities.

Hazel Smith and Sieglinde Karl-Spence present deeply personal accounts of war, exploring the lasting intergenerational effects of the Second World War on their families. Louise Gan contemplates nostalgia, examining the fragility associated with longing for the past. Nina Rapers engages with the psychological impacts of the male gaze through a satirical performance, challenging conventional perceptions and highlighting issues of objectification.

MEERA and PDOT investigate the phenomenological concept of 'qualia,' focusing on how our subconscious recalls and processes sensory experiences. Sylvie Riches responds to trauma, exploring themes of consciousness and unconsciousness to understand how these experiences can shape a person. Nicola Kaye and Stephen Terry's work examines the interaction between media and physical space, informed by their experiences during their 2016 Parliamentary Residency.

By projecting onto glass, ECU Galleries moves the artworks out of the gallery creating an activation of space peripheral to the white cube, inviting into the individual narratives that are presented through 19 digital artworks.

Alison ALDER

Artist's Statement

Newsclap records Alder's obsession with collecting images of political figures from, in this work, major newspapers in both Australia and the USA. Her work can be read as an homage to the political figures represented in the work or, conversely, as a denouncement of their policies and personalities. In *Newsclap* Alder demonstrates her fascination with print as a political tool – as a process of screening or straining, a description of screen printing coined by art historian Jennifer L Roberts, which is particularly apt in this instance, and by the simple mechanism of collecting, or in a more down-home description – scrapbooking. Slowly flipping through nine volumes, of around 120 pages each, Alder calmly demonstrates the potency of the media image, the frisson of recognition generated by repeated exposure through and the capacity for different readings of those images. It is a strangely compelling work.

Biography

Alison Alder's work blurs the line between studio, community and social/political art practice. She has worked within community groups, research institutions and Indigenous organisations. Her research is focused on empowering communities through the visualisation of common social aims and under-represented histories.

Her work has been exhibited in several key Australian exhibitions including, amongst others, *Know My Name* at the National Gallery of Australia (Canberra), *Portrait 23: Identity* at the National Portrait Gallery, *Making It New: Focus on Contemporary Australian Art* at the Museum of Contemporary Art (Sydney) and *See You at the Barricades* at the Art Gallery of NSW.

Her work is held in major Australian public collections including the National Gallery of Australia, most State galleries, numerous regional galleries, the Australian War Memorial, the Australian Parliamentary Library and private collections including the Cruthers Collection of Women's Art (Perth). In the USA her work is held in the collections of the Center for the Study of Political Graphics, the Interference Archive and the New York Public Library's Print Collection.

Alison is currently artist-in-residence at the Australian Parliament House and an Honorary Associate Professor at the Australian National University, School of Art and Design. She works full-time in her studio in regional Australia.

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Brenton ROSSOW

Artist Statement

Exploring elements of the puzzle film genre, this practice-led research consisting of a series of animations, examines liminality and rebirth through human and nonhuman incarnations and anthropocosmic and anthropocentric modalities in Shanghai and the Kwinana bushland. Drawing upon Joseph Campbell's *The Hero with a Thousand Faces* (1949) and adapting Taoist, Zen and other spiritual practices, this visual autoethnographic research aims to apply experimental filmmaking techniques to create a feature length film that draws awareness to the illegal dumping of trash and the Anthropocene. Using a combination of animation, scripted drama, and poetic montage, *The Junksaw Puzzle* investigates cinematic devices used in films such as *Sans Soleil* (1983), *The Holy Mountain* (1973), and *Uncle Boonmee Who Can Recall His Past Lives* (2010) to express themes of trauma, alienation, metamorphosis and regeneration, while incorporating key elements of the puzzle film genre, including a non-linear narrative structure and a fragmented spatio-temporal reality. Studying phenomenological experiences within practices such as Guo Lin Qigong, Christian prayer, and trance, this project aims to encourage dialogues about the destruction of the environment, and draw attention to illegal dumping and anthropocosmic worldviews. This series of 3 short animations written, directed and produced by Brenton Rossow and animated by Roham Ahari are works in progress that are part of a PhD research project that consists of feature length experimental film and an accompanying exegesis.

Biography

Brenton Rossow is an interdisciplinary artist, educator and filmmaker who has a passion for telling stories through photography, video, and mixed media. Focusing upon people from diverse cultures and social groups, Brenton has made several films, such as *Shanghainese Parklife: Cultivating the Taoist body* (2017), *Clouds and 4 cigarettes* (2017), and *Lindsay's Story* (2022). As a filmmaker in Western Australia, Brenton has been involved in creative projects that include the 2018 *SeeMe Festival* at the State Theatre Centre of WA, *The Rockingham Nyoongar Stories Project* 2019, the *West Australian Museum 2019 Migrant Stories Project*, the *City of Kwinana Business Development Project* 2020, and the *Moorditij Footprints Project* 2021-24. Brenton's research on Taoist body cultivation practices and the anthropocosmic perspective in film were presented at the *Revelation Film Festival's academic conferences* in 2018 and 2020, and in 2022 he was awarded a grant from *Rev and The City of Vincent* to make a film about *Noongar families who grew up in East Perth in the 60s and 70s*. His creative works can be found in *The Emerson Review*, *Spectrum Literary Journal*, *The Perch: An Arts and Literary Journal*, among other publications.

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Dawn DUDEK

Artist's Statement

Opposing Narcissus immerses viewers in a virtual exploration of the Western Australian and Canadian forests that inspired the multi disciplinary project Distance + Displacement.

Distance + Displacement is about boundaries, about striking out of the screened environment into an unknown (yet familiar) wilderness. There is a sense of return, of going back to something that was lost. Opposing Narcissus references the project's landscape paintings with cut out circles that were returned to the forest to be photographed. The paintings with their sculptural, dimensional quality and missing circle have a direct correlation with their surroundings—enhanced and embraced by a natural setting or injured by the loss of it.

Beginning with a mirror and employing slow transitions that move within spheres and circles, the animation reveals the environments and sometimes the figure within, engaging the viewer with shifting scenes and perspectives—looking down, but seeing up, looking through but peeking behind; these illusions pull the viewer through this moving portal.

Biography

Born in Winnipeg, Dawn Dudek is a graduate of the Ontario College of Art in Toronto. Her career began as Jr. Art Director for MAC cosmetics after which she joined TOPIX/Mad Dog studio as Director of Broadcast Animation for clients including Paramount Pictures, MTV and General Mills foods. A move to Maclaren McCann Interactive (MMI) followed as Art Director for clients Nesquik, General Motors and RBC.

In 2001 Dudek relocated to France to focus on her art where she lived until 2020. Now living back in Canada on Vancouver Island, her multi-disciplinary work is sculpted with time and imagery, revealing storybook style moments of discovery.

Dawn has exhibited in Canada, the UK, Australia and throughout Europe, including twice at the prestigious Salon de la Société Nationale des Beaux-Arts in the Carrousel du Louvre, followed by a solo exhibition of her Filmscapes paintings at the 63rd FESTIVAL DE CANNES. Dawn was Artist In Residence at the Fremantle Arts Centre (Jan. – June 2022/Dec – March 2022/23) and AIR at Sointula Art Shed on Malcolm Island, Canada for August 2022.

During these residencies, she continued to work on her project “Distance + Displacement,” which was exhibited at ECU Gallery 25 in Perth, Australia, February 2023, and won the acclaimed Fringe World Award 2023 for Visual Arts and Film. Dawn was recently featured in Artlyst's “Contemporary Artists in the Spotlight 2023” and continues to assist the Marine Education and Research Society with visual storytelling while creating artwork for multiple projects including an animated short film project titled ‘Oceanum voces’.

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Diana CHESTER

Artist's Statement

Two by Two, 2020, animated video, 7:59

A ludicrous animated video that explores partnership, loneliness, and the relationship with one's self. *Two by Two* is about the human dance, about interaction and touch and joy and confusion, about the inward looking and outward facing self, and sometimes looking right at oneself. Collaboration with New York flutist Francesca Hoffman.

Coogee, 2020, field recordings and improvised instrumentation, 4:54

This sonified visualization of waves crashing on the rock pool is a contemplation on nature and time. Chronicling my daily pandemic routine or a walk to the beach, *Coogee* is a piece that encourages getting lost in our thoughts and in our ideas.

Biography

Chester is an internationally recognised digital media artist, educator and researcher using sound to explore more-than-human dimensions of understanding existence in the time of the Anthropocene. Their work uses sound, animation, and photography in conversation with ethnographic and archival materials, to convey ideas of pasts, presents, and futures. Driven by an intense desire to re-presence story and memory, Chester uses personal narratives as a method to give voice to the world around them. To do so they fluidly explore multilingual, inter-environmental, and data generated soundscapes, finding rhythmic cadences and synergies from the natural world, and placing them in conversation with visual materials to compose "listening stories" that compel humans to think more deeply about inclusive ideas of place and belonging.

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Eva **FERNANDEZ**

Artist's Statement

This video presents a female figure veiled in black Spanish mourning dress, a widow - una viuda, meticulously arranging lentils according to their subtlety in tone. The lentils are separated into two distinct piles, which in this video work, represent the two ideological sides of Spain during the Spanish Civil War. My parents were both born in Madrid, Spain during this period of conflict which meant experiencing childhoods of trauma, fear and poverty which brought much despair and suffering as they witnessed the people of their nation rising against one another for ideological differences. This divided neighbours, friends and even family members, creating a society of suspicion and fear where peace and harmony once existed. It was a time when voices were silenced, and daily survival became a struggle.

Madrid was a city that was bombed, barricaded, and besieged in the first urban war in European history and impacted by the most profound historical occurrence in Spain in the modern period. The Spanish Civil War ravaged the country, with infrastructure and homes destroyed, farming land devastated and the loss of innocent civilian lives exceeding those of the combatants. As Madrid was barricaded for the duration of the Spanish Civil War from 1936-39, lentils became the staple meal of the people of the city.

After 3 years of conflict, with Madrid barricaded and isolated from the rest of the country, the Second Spanish Republic fell to the Franco's Nationalist forces in 1939, with severe drought following. Spain had been isolated from the rest of the world as the United Nations placed the country under a trade embargo, deprived of external finance and trade in desperate times. As Franco led Spain to a misguided policy of autarky, which aimed at economic self-sufficiency, with the strict control by the authoritarian dictatorship, the country was cast into abject poverty.

Spain experienced a period of intense deprivation known as Los Años de Hambre (The Years of Hunger), which lasted from the Civil war up until 1959. An estimate of 200 000 Spaniards died of starvation alone during these difficult years after the war had ended. Survival became a daily struggle with one of the most devastating consequences for those who survived, hunger.

During these difficult years, lentils became the only food available at times with these inescapable legumes eaten daily, in the besieged city of Madrid where my parents lived. When there wasn't oil, vegetables or meat available to make this dish more palatable, lentils would often be eaten just boiled. This dish became known as Lentejas viudas and is literally translated to 'Widow lentils' generally not containing meat. During the war, the ceaseless diet of lentils became resignedly known as 'Dr Negrín's Resistance Pills', after the prime minister of the time, Juan Negrin, and his slogan of 'Resistance is Victory!'

The lentils that were available were also of varying quality. My mother recalled that prior to preparing, the dry lentils would have to be poured out onto a large white sheet on the kitchen table to separate the small stones, pebbles and vermin, often in the form of weevil. In contemporary times mother refused to eat lentils regardless of how well they are prepared or what accompanied them. After a childhood of culinary monotonum and vermin, the thought of these little brown pellets continued to repel her.

My mother would often recite little sayings to us in Spanish if we behaved a certain way, like little lessons or warnings. Many of these proverbs or refranes would refer to food, or more accurately, lack of.

Lentejas, si quieres las comes y si no las dejas:

Which virtually translates to: Lentils, if you want you eat them if you don't you leave them; basically, meaning that you wouldn't be getting anything else.

Biography

Eva Fernández was born in Toronto, Canada and lives and works in Perth, Western Australia. Fernandez completed a Doctor of Philosophy (Creative Arts) from Edith Cowan University in 2023. She has been a practicing artist for over three decades, working across digital-based media, installation, video and various other mediums.

As an immigrant, Fernández's practice is deeply informed by dislocation from her original culture as well as the negotiation of the spaces which she inhabits in context to their complex histories and cultural legacies. Coming from a diasporic post-Spanish Civil war immigrant family, starting often from her biography and family history, Fernández explores how culture shapes individuals, specifically in relation to womanhood. Dislocation from her parental culture as a consequence of a traumatic event, informs her pluralistic identity in context to contemporary issues of global displacement and transgenerational trauma. Fernandez's practice is also informed by feminist cultural studies theory, exploring the notion of womanhood in their varying contexts, from the Spanish Civil War period to colonisation in Australia to climate change and global warming.

Fernández's practice includes working within a photographic studio to create complex installations of symbolically laden objects, contemporary still-life's and portraits. These images are composited and enhanced digitally in order to create images which are interventions that critique ideologies of the past and present. Drawing on fragmented histories, colonisation and imperialism as well as her own family narratives, her work embodies the traces and voices from the past that are blended and embedded in art and history of traumatic events, unearthing narratives which evoke repressed, shattered, emotional and forgotten histories.

Fernández employs self-portraiture and re-interpretation of traditional Spanish motifs to enrich present dialogues about the past. These visual elements don't just depict history but interrogate it, creating a platform for suppressed voices and serving as catalysts for social transformation. The artist's practice aims to create a platform of activism which to break with 'historical amnesia' and give voice to those who were historically denied. Her practice aesthetically exposes the past and reveals diasporic and silenced voices to assist in completing the process of mourning to reconcile transgenerational trauma and to quell the continuous haunting in hope to avoid traumatic and devastating events being repeated.

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Hazel SMITH & Sieglinde KARL SPENCE

Artist Statement

This video, 'Heimlich Unheimlich', is part of the larger installation Heimlich Unheimlich by Sieglinde Karl-Spence and Hazel Smith which was shown at the Edith Cowan University Gallery 25 in 2021. It combines spoken poetry, visual collages and music with computer processing of the voice and image. It includes live audio — recorded when the sound and multimedia group australYSIS premiered the piece at the MARCS Institute, Western Sydney University, in 2019 — together with a studio rendering of its image animation and montage. Many aspects of the piece are variable and are different in each performance: this video represents only one version of the piece. The creators of the work are Sieglinde Karl-Spence (visual images), Hazel Smith (text) and Roger Dean (musical composition and image processing). The performers are Hazel Smith (text), Roger Dean (image processing), Sandy Evans, (saxophone), Phil Slater (trumpet) and Greg White (electronics). The video is available online at the Electronic Literature Organisation's 2020 Virtual Exhibition website: <https://projects.cah.ucf.edu/mediaartsexhibits/uncontinuity/Smith/smith.html>

Using the contrasting childhoods of Sieglinde Karl-Spence and Hazel Smith as a starting point, Heimlich Unheimlich focuses on two characters who have names related to different kinds of cloth. One is Hessian, a German girl born towards the end of the Second World War, whose father fought in the German army. She migrates with her family to Australia when she is still a child and eventually becomes an artist. The other is Muslin, who is born into a Jewish family in England after the war. She is a violinist who subsequently becomes a poet and migrates to Australia as an adult. Her relatives live in the shadow of the holocaust and are unforgiving of Nazi Germany. Both Hessian and Muslin are shaped by, but also rebel against, the cultural environments in which they grow up.

Heimlich Unheimlich suggests strong crossovers between Muslin and Hessian, intertwining and reconciling their different childhoods. It explores through texts and images the inter-generational after-effects of the Second World War, the blending of personal and historical trauma, belonging and migration.

Heimlich Unheimlich now also takes the form of a book of text-art collages published by Apothecary Archive in 2024: <https://apothecaryarchive.com/the-apothecary-archive-press-1/ogv0wzzkkjl7bfpx7hw66n8zs9hr6>.



Biography

Hazel Smith is a poet, performer, new media artist and academic. She is an Emeritus Professor in the Writing and Society Research Centre, Western Sydney University. She has authored and co-authored several academic books, including *The Contemporary Literature-Music Relationship*, Routledge, 2016. Hazel has published five volumes of poetry including *Word Migrants*, Giramondo, 2016 and *Ecliptical*, ES-Press, *Spineless Wonders*, 2022. She has published numerous performance and multimedia works. In 2018, with Will Luers and Roger Dean, she was awarded first place in the Electronic Literature Organisation's Robert Coover prize for their collaboration novelling. In 2023 her collaboration with Luers and Dean, *Dolphins in the Reservoir*, was shortlisted for the UK New Media Writing award.

Sieglinde Karl-Spence was born in Germany before emigrating to Australia with her family in 1953. Sieglinde trained as a jeweller but since the late 1980s her practice has focused on installation and performance, including works of a site-specific, transitory nature. Sieglinde's work is represented in most of the major galleries in Australia including the National Gallery of Australia, Canberra; Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide; Museum and Art Gallery of the Northern Territory, Darwin, NT; Queen Victoria Museum & Art Gallery, Launceston, Tasmania and Museum of Applied Arts & Sciences, Sydney, NSW.

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Jenni SKINNER

Artist Statement

The American Dream documents the condition of the American mythology under late capitalism, incorporating the collapse of neoliberalism and the rise of populism in an inclusive contemporary contribution to the burgeoning manifesto of American documentary photography. Through a reflexive, practice-led and ethnographic praxis this research examines the ways in which capitalism has woven itself into the American mythology and national identity, and critiques the efficacy of finding liberation through the participation in consumer culture. Capitalism has been a seemingly unstoppable force in America, but after several economic collapses and an ever-increasing unequal distribution of wealth, its permanence is now uncertain. This decline is reflected in the condition of the American dream, and in the American consciousness. These photographs provide both a critique of contemporary capitalism and a deeply personal account of America by means of a twenty-thousand-mile road trip.

Biography

Dr Jenni Skinner is a Perth based artist and researcher, interested in exploring the intimate and cultural aspects of modern life, in particular class and identity under the conditions of advanced globalisation and more broadly the wealth of the Western world. Her practice incorporates social and personal documentary photography to investigate the visual tropes of capitalism and to create a satirical critique of contemporary consumer behaviour. Skinner has studied film and photography at Edith Cowan University, graduating with Honours and a PhD in Arts and Humanities in 2023.

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Louise GAN

Artist's Statement

'Long Way Home'

Home, a place that promises warmth, may all together be an illusion, but a comforting illusion nonetheless. 'Long Way Home' positions the viewers behind the wind screen on the journey home, while the image of home is constantly getting blurred by the rain. The golden patterns dancing and dissolving in front of our vision echo the aesthetics of kintsugi, an ancient Japanese art practice which repairs broken objects and lines the cracks with gold dust. They symbolise the vulnerability of home, as well as our desire to repair, preserve, and to hold dear to what means a lot to us but is not perfect. Along the way, we encounter obstructions such as rain and road closure. Home seems endlessly far away, and the journey seems an eternity.

'Long Way Home' is a work in collaboration with audio visual artist James Clark, from Louise's 'Nostalgic Impressions' project.

'Golden Brulee'

Like making golden brulee with a crust that you can crack, this animation work was made by layering and blending multiple photographic images. In the centre of the image, a woman is curled up in a foetus-like fashion while snoozing in the sun. The image cracks and the pieces peel off gradually, before reforming again layer upon layer. 'Golden Brulee' exposes the fragility of our nostalgic memories and associations. It is a visual interpretation on how these memories and associations are formed, or lost, and how they interact with one another.

'Golden Brulee' is a work in collaboration with audio visual artist James Clark, from Louise's 'Nostalgic Impressions' project.

Biography

Louise Gan is a practicing photographic artist with a background in cinematography. She has won multiple international awards and recognition for her film works including The Art of Brooklyn Film Festival, New York City Independent Film Festival and 'Indie Boom!'. Following her achievements, Louise began refining her artistic practice by producing photo series that are in search of human identity, using a mixture of analogue and digital still cameras. Her works, often conveying human feelings and emotions, capture the organic human interpretation by ways of subjectivisation and humanisation, and reflect the subconscious mind. Since 2014, she has exhibited solo and within groups at a variety of galleries and venues in Western Australia, as well as published her photographs internationally.

Louise completed her Master of Screen Studies with the WA Screen Academy, following her Bachelor of Media degree at Murdoch University. She is currently employed as a Photomedia Technical Officer at Edith Cowan University, Western Australia.

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MEERA & PDOT

Artist Statement

This exhibition is an exploration of the phenomenological conception of qualia, which is defined as sensations that our subconscious cannot define other than through the experience of that feeling itself, for instance the experience of seeing the redness of a sky, or knowing the softness of a rose. Such phenomena is defined by the experience of the viewer, and thus the combination of film, art and phenomena provokes the viewer's senses, and interprets the notions of the subconscious upon the viewer's experience of it. The true nature of qualia is intrinsic, as explicated by C.I Lewis, and therefore the non-representational experience of such phenomena cannot be described nor defined, only elicited upon the sensation itself. The main focus of this exhibition is to combine this philosophical concept of the subconscious with sensorial praxis, to emulate and lead the viewer on an immersive and qualitative experience of their subconscious. Sensory film is an experience in itself, as conceptualised by Sarah Pink, through the interplay of senses and visuals where the two provoke sensations such as nostalgia, memory, warmth, unease, in the viewer. In this exhibition we aim to both create and define the viewers intrinsic sensations and feelings through the layers of visceral experience by film, sound, and physical art.

Visions of Qualia is a split screen film that is an encapsulation of phenomena through experimental visuals. The parallel of two screens mimics the two eyes of the viewer, where each eye is viewing a different, but unchanging visual. The method of sensorial praxis has been approached in rethinking visual mediums by recognising the sensorial to create visceral experiences that can be best expressed in practice, through the usage of Isadora live-mapping software and microscopic film to manipulate visually similar imagery.

The dimensional layering of such editing, show that the phenomena, as seen through a multisensorial medium, can be provoked by, yet not reducible to the visual. The soundscape has been designed to not only create an immersive space but one that also experiments with left and right channels to enhance the experience, and heightens the viewers inverted experience through 8D manipulation.

The Ocean Flux films are manipulated visualisations of the ocean in different colours. The deconstruction of raw imagery echoes the purge and tide of neo-dada and flux, hence reflecting the nature of distorted sensations. The gap between our intrinsic experiences and what we know of them is scattered, and often fragmented. This piece encompasses this notion through temporal image operation, leading the viewer back to the archetypes and core of the mind, a concept defined by Henry Corbin. The phenomena of being drawn into the ocean is just as much real as our serendipitous senses tell us that we are being fluxed away. The physical aspect of this piece allows the viewer to not only be a part of the visual experience, but also the phenomenal experience of the concept.

Biography

Meera (United Kingdom)

Meera is a filmmaker, lecturer and emerging artist with a passion for using film as both a documentary medium and experimental approach. Her documentary films aim to create an impact on society by portraying voiceless communities through the lens of cinema vérité and combining this with an ethno-sensory approach in hope to capture the pure truth. Her art is created using various platforms and interactive software to create works that immerse the audience in feelings, spaces and perceptions.

Meera is a Senior Film Lecturer at St Marys University and Coventry University with 5+ years of experience in teaching immersive practice, documentary cinema, experimental praxis and digital media.

pdot (United Kingdom)

pdot is a writer, philosopher and emerging artist using focused research in phenomenology, the sensorial experience and existentialism to create experimental physical and digital art. Exploring inner consciousness, dreams and the mind and expressing these themes through immersive and sensory experiences, pdot is interested in hybrid practice such as using interactive receptive software and combining with reconstructed and layered imagery, visuals, prints and bricolage as a medium to create repurposed dimensions to art.

Meera + pdot

Art is not what it is but what it does. Our art is a phenomenological visualisation, an experience, feeling, an escape. It is to see and be seen. It is an echo of the dada, neo-dada and fluxus movements, resisting the conventional mannerisms, through mediums, like installations, mixed media, curatorial, film, photography, prints, and sound to show that art is not singular nor confined. Splicing together experimental visuals and soundscapes creates immersive sensorial experiences. The piece looks at the viewer as the viewer looks at the piece. Through this abstract and visually experimental medium, we can express what could not be understood otherwise, and take the viewer on an immersive journey. As two young women of colour we aim to create art that breaks conventions and resists society.

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Nicola **KAYE** & Stephen **TERRY**

Artist's Statement

Interlace is the culmination of the inaugural Parliament of Western Australia and Edith Cowan University's Artist in Residence Programme. Artists Nicola Kaye and Stephen Terry for a period of two months have immersed themselves within the machinations of Parliament House. Their work is located in a number of the building's spaces – in the atrium, both inside and outside corridors and on the numerous annunciator screens scattered throughout. Their work is purposefully ubiquitous as it metaphorically, symbolically and physically 'intervenes' into the building. The diverse locations and form of their work further heightens this intervention by projecting directly onto the building's walls, and on the various communicative platforms that exist within the Parliament context – the chambers, corridors, galleries and offices. By altering the normative visual imagery of the existing infrastructure is their way of proposing alternative narratives of the everyday workings of this significant context. As part of the residency the artists provided Parliamentary staff an opportunity to interact with their work, and as such become performers within it. The result of this interaction is embedded within their digital installation, however in the form of the participant's silhouette which is re-embodied with Parliament's chandeliers, gardens and decorative features. The participant's representations become homogenised and their individual identities blurred and seemingly anonymous. For the artists the anonymous individuals stands in for all of us and for human plurality – the basis of an inclusive, democratic society.

Kaye and Terry's interlace layers film and still footage of the Parliament building's facade, interiors, artifacts and re-embodied images of Parliament staff. The artists have deliberately obfuscated and fragmented their work rendering the act of viewing as both surveillance and voyeur, yet it still reveals Parliamentary meaning – pomp, ceremony, historical drama, rules and regulations. Patterns are revealed and simultaneously concealed in the form of a visual palimpsest echoing the experiential nature of the artist's residency.

Biography

Artists Nicola Kaye and Stephen Terry have been collaborating since the early 2000's in interactive digital video and projection within cultural institutions. They are currently constructing speculative stories of everyday events contained within state archives reimagining stories that remain peripheral or hidden. They have had numerous residencies, such as the inaugural J.S. Battye Creative Research Fellowship at the State Library of Western Australia, the inaugural Parliament of Western Australia and ECU residency, virtual residency at the Perth Institute for Contemporary Arts (PICA), an international residency between the McLean Museum and Art Gallery, Scotland, and the Maritime History Museum, Western Australia, where they were awarded the position of Research Associates. They have exhibited nationally, in China, Singapore and the UK. They have received funding from the Copyright Council of WA, WA Department of Culture and the Arts, and PICA. Their work is housed in national collections, including The Parliament of Western Australia where it is on permanent display.

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Nina RAPER

Artist Statement

Repulsion contemplates the expectations of the female body in an on-screen context. Raper's work was influenced by their experiences on the chat site Omegle as a teenage. Through grotesque actions, the artist's body is transformed from a site of sexualisation to something repulsive. Preforming, Raper's characterisation of woman-hood exists in the space between reality and male fantasy, representing a suffocatingly satirical approach to the ideal of femininity. Repulsion ultimately negotiates the psychological repercussions of the male gaze

Biography

Nina Raper is a multidisciplinary artist based in Boorloo (Perth). They completed their Bachelor of Fine Arts at Curtin University in 2021 and a minor in photography in 2022. In 2023, they took part in joint residencies at Midland Junction Arts Centre and Fremantle Arts Centre with Elizabeth Knuckey. In 2024 they had solo exhibitions at Pig Melon, Moores Building, ECU (Gallery 25) and Rockingham Arts Centre. They also participated in the Studio Criticism program by the School of Critical Arts.

Nina's artistic practice spans textiles, video, sculpture, print and performance art. Their practice typically explores the nuanced nature of femininity through whimsical, playful compositions inspired by popular culture and art history. In the past, their work has delved into personal trauma highlighting the influence of patriarchal culture.

Contact Information

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Stephanie REISCH

Artist Statement

Typhoon is a video and sound work exploring the ripple effect through different time scales and thresholds of perception. Drops of rain disturb the surface of a pond bringing waves of change to the external world while lifeforms beneath the surface remain unaffected, highlighting the contrast between visible and invisible impacts. Sound frequencies have been layered, slowed down and accelerated to reflect the variations in auditory systems across species, resulting in a complex storm of sound and vibration.

Biography

Born in Belgium and based in Perth (Boorloo), Stephanie Reisch is an interdisciplinary artist working across painting, sound and installation. Her practice is concerned with the unseen and unknown aspects of the natural world explored through the lens of prehistory, alongside meditations on absence, animism and comparative time scales connecting humans and the cosmos.

Reisch holds a Bachelor of Fine Arts (Hons) and Master of Fine Arts from the University of Western Australia and is represented by Linton & Kay Galleries. Her work is held in private, corporate and public collections nationally including the Town of Victoria Park and Sir Charles Gairdner Hospital Art Collection.

Contact Information

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Email: artist@stephaniereisch.com

Sylvie RICHES

Artist Statement

My area of interest revolves around human nature. I look at how our surrounding shapes our person and may alter the person we should really be. Through my work I wish to explore the phenomenon of change that occurs within and without. My inspiration draws from my own observations, society issues and personal experiences. I like to play with everyday materials, making them undergo state changes to give new meanings.

Shedding is a conceptual and material based work. It is concerned with personal issues rooted in past childhood traumas due to maltreatment from the mother. Symbols and metaphors are used throughout the work to create meaning. In this animation, milk is a metaphor for the relationships between mother and child. The animation is a combination of digital prints of dried milk skins and painted figures. These dry skins of milk reflect the shadows of the past still troubling the unconscious mind.

I wished to create an animation with whimsical elements to address a serious issue. It was important for me to focus on themes such as childhood, trauma, the conscious and the unconscious, and the presentness of the past and still convey a positive message about change through Shedding.

Contact Information
Instagram: @richessylvie

List of Works

Alison ALDER

Newscrap, 2018, Digital video, 19:14 minutes



Brenton ROSSOW

Blue Paradise The Puppet Master of K-Town, 2022,
Animation, 4 minute loop



Brenton ROSSOW

Pete The Christian, The Creature, and The Crystal, 2022,
Animation, 4 minute loop



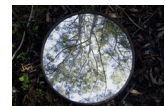
Brenton ROSSOW

An Anthropocosmic Journey Into Blue Paradise, 2022,
Animation, 4 minute loop



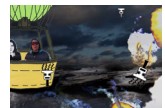
Dawn DUDEK

Opposing Narcissus, 2023, Animation, 4:41 minutes



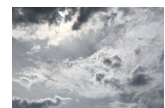
Diana CHESTER

Two by Two, 2020, animated video, 7:59 minutes



Diana CHESTER

Coogee, 2020, field recordings and improvised
instrumentation, 4:54 minutes



Eva FERNANDEZ

Lentejas viudas (Widow lentils), 2023, Video, 43:04 minutes



Hazel SMITH & Sieglinde KARL-SPENCE

Heimlich UNHEIMLICH, 2020, video combining
spoken poetry, visual collages and music with
computer processing of the voice and image, 11:49 minutes



Jenni SKINNER

The American Dream, 2023, digital video, 13:30 minutes



Louise GAN

Long Way Home, 2023, Digital animation, 2:01 minutes



List of Works

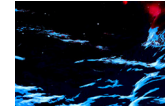
Louise GAN

Golden Brulee, 2023, Digital animation, 1:30 minutes



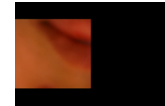
MEERA & PDOT

Ocean flux films, 2020, experimental film, 5:05 minutes



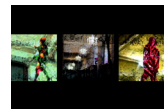
MEERA & PDOT

Visions of Qualia, 2020, experimental film, 8:00 minutes



Nicola KAYE & Stephen TERRY

Interlace 1, 2016, digital video: Triptych, 22:37 minutes



Nina RAPER

repulsion (those lips are hot, no offence), 2021,
Video performance, 11:23 minutes



Stephanie REISCH

Typhoon, 2023, digital video, 5:42 minutes,
sound production and mix by Petro Vouris



Sylvie RICHES

Shedding, 2014, edition 1 of 10

