

ARTSTIST BIO AND STATEMENTS

A Disability Lens on Climate Emergency – July 2023

Aleshanee Faery

Anthropocene 2023

Transparencies, paper, ink

29.7 x 42cm

BIO

Aleshanee Faery is a multi-disciplinary, predominantly analogue artist working in a world that is increasingly unavoidably digital.

The natural environment is the source of inspiration for projects created in mediums including printmaking, sculpture, textiles, photography and drawing.

Aleshanee was born on Wurundjeri land. She has lived interstate and worked in community radio. She studied at the North Adelaide School of Art, Northern College of Arts and Technology, Preston, and at Swinburne University TAFE. From mid-1990's she spent two decades in the performing arts industry as a stage manager, lighting technician and contemporary circus performer. Aleshanee returned to visual arts after injury.

She is a member of Arts Access Victoria's Nimbus Studio who regularly exhibit group shows. She is a member of the Contemporary Sculpture Association. Her work has been acquired around Australia. She has exhibited since 2015.

STATEMENT

In 1987 I learned about rising sea-levels and global warming. The predicted effects upon the world of 1°C rise was frightening. I thought that the risk of catastrophic consequences was so great, and the benefits of environmentally responsible action were so obvious, that changes would happen as fast as the previous year's ban on chlorofluorocarbons (CFCs) to reverse damage to the ozone layer.

Then came decades of denial, as those early warnings were bypassed and exceeded.

The data infographics in this artwork are sourced from the Intergovernmental Panel on Climate Change (IPCC) AR6 Synthesis Report 2023, www.ipcc.ch ; from the Australian Bureau of Meteorology (BoM) www.bom.gov.au State of the Climate 2022 report; and from the National Oceanic and Atmospheric Administration www.noaa.gov/news-release/broken-record-atmospheric-carbon-dioxide-levels-jump-again research from Mauna Loa Observatory in Hawaii.

I had so many ideas for artworks to present to this exhibition that I couldn't decide which perspective to prioritise. It's all too important, beyond urgent, critical. Existence-threatening. I was so overwhelmed that that feeling became the work itself.

Lisa Pownall

Dromaius novaehollandiae (least concern) 2018

Ceramic

40 x 28 x 8cm

BIO

Lisa's work concerns itself with environmental issues and often focuses on endangered birds. She is inspired by scientific Botanical illustration and Ornithology, the study of birds.

Birds are color full, and their different from each other. I like colours, I always picked the colourful birds and the flowers are they same, they are colourful as well.

I have right sided hemiplegia which means I can only use my left hand to do things. I paint, I do pottery, I do everything with only my left hand. I have a science degree and I see things differently, scientifically, I see the systems in nature.

STATEMENT

Dromaius novaehollandiae (least concern) is part of a series of ceramic pieces that explore the extinction risk of various Australian indigenous birds. The work has been an ongoing project for the last ten years.

Aven Hodgess

Omen 2023

Mix mediums on Xray

21 x 29.7cm

BIO

Aven Hodgess is a visual artist working with found objects - medical artifacts that are predominantly X-rays. Her practice is informed by medical images and has a focus on the body's existence between the 'who we are' and 'what we are'. Her X-ray works are portrait and figurative photographs that differ from the traditional gaze which focused on the external flesh. She has been exhibiting across Victoria in both solo and group exhibitions since completion of BA VCA 1990. She has been awarded acquisition awards from BSG and St Vincents.

STATEMENT

Omen looks beneath the skin which exposes our bodies' vulnerabilities, fragilities and our bodies' mortalities. Intricate medical patterns are used for exploring the nervous system and replicate tree forms, or seaweed etc. The entire natural world offers endless micro- and macro- correlations to the

human body. My process offers an insight and recognition into the field of emotion and human response to illness and climate, one that arrives at the shared suffering of the human condition.

Bon Mott _/_

Too much for my body, too much for my brain 2015-2017

C-type metallic paper print mounted on aluminium composite panel

31 x 65cm

BIO

Artist, curator and educator Dr Bon Mott _/_, site-specific creates process-driven sculpture installations activated by performance art IAP, and researches the science and the Queer ecologies of lightning to understand their identity as lightning. Mott was born in California, Turtle Island (USA) and lives and works in, Ngár-go (Fitzroy), Naarm, on this ancient land renamed australia by colonisers. Mott's philosophy is living on stolen land, artists, curators, and educators have a responsibility to learn the intangible interconnections of Indigenous Knowledge. Mott's IAP outcomes and processes are complex and multilayered through utilising transformative, transdisciplinary, mixed-method research methodologies from the lived experience of nonbinary identity and neurological disability.

Mott's studio practice uses materials, mediums and processes to reduce waste and reduce energy resources by creating assemblages using repurposed personal nostalgia such as plastic glow-in-the-dark stars, crystals, broken glass, and printing onto glass. Mott works with drawing, film, photography, printing onto silk and hemp, suspending printed trace paper and chiffon ribbon with magnets, building armatures from welded steel, ball-and-chain, chains, sewing, beading, fishing line, rope and bronze casting.

Mott's performance art uses sound technology, such as multiple microphones and powered amps, effects pedals, delay pedals and microphones to each amp so that each microphone produces individual sounds to create surround sound. The visual technology mediums are film projection of films from previous performances, projected onto Mott, and suspended silk or other environments within the installation. Mott aims to disorientate their audience through the combination of the layers of sound and film projection.

Mott's works look back in history to find a path forward for expanded, inclusive social change through researching the slow violence and patriarchal effect of colonisation from the time of contact. Embedded in Mott's IAP practice is a commitment to reciprocal nurturing through collaboration with marginalised creatives. Mott's PhD in performance art was awarded in 2022 and is titled "Lightning in the middle"; a quote from Bon Scott, the former singer and songwriter of the band AC/DC.

STATEMENT

The title is a line from the song written by Bon Scott titled Touch too much. It is a performance still taken by photographer Amanda Fordyce. Concerning climate change, *Too much for my body, too much for my brain* speaks to the disastrous effects of light pollution and the importance of preserving dark skies at night. For this _/_ would like to draw the opening lines of the song - "It was one of those nights When you turned out the lights, And everything comes into view." Touch Too Much From the Atlantic LP "Highway To Hell" AC/DC. 1979.

Bon Mott 

Disillusions and confusion Make me wanna cry 2020

Vinyl -

177 x 57cm

Location: 2SP Fitzroy

Author Credits: Duane Hamacher, Krystal De Napoli

These window installations were funded by Creative Victoria during COVID Stage 4 lockdown isolation

STATEMENT

Whitening the Sky: light pollution as a form of cultural genocide. Screengrab from single channel video. 6.43 looped three times. Video scroll through Bon Mott's performative assemblage for their collaboration with A/Prof Duane Hamacher and Krystal De Napoli. Film editing Duane Hamacher and Harry Hughes.

Whitening the Sky: light pollution as a form of cultural genocide is about how light pollution is a serious problem that affects our environment in many ways, including its impact on our cultural heritage. The film is based on the work Title: *Disillusions and confusion Make me wanna cry* (2020) Medium: Vinyl - Size 177 x 57cm - Location: 2SP Fitzroy Author Credits: Duane Hamacher, Krystal De Napoli These window installations were funded by Creative Victoria during COVID Stage 4 lockdown isolation

Cal Power

Please let me burn 2023

Inkjet print on photo paper

21 x 29.7cm

BIO

Cal Power is a multidisciplinary artist who plays with layering art mediums inclusive of mostly painting, film and photography. Mr power simultaneously engages with humour and performance to provoke the unreliable nature of the embodied experience of being human.

STATEMENT

Grass trees this big are 100s of years old. They love a burn. If the environment they are in doesn't burn for a number of years they will set themselves alight.

I am interested in capturing aspects of life in Australia, the people and the bush. I use film to capture the texture, and the playfulness of not knowing how the foto came out. I want to provoke the unreliable nature of being human and framing the world around me, minimising what I can look through, and

what part of the world I can take in. Should we start the fire or simply wait for it?

Cal Power

Looking out from within 2023

Inkjet print on photo paper

21 x 29.7cm

STATEMENT

I am interested in capturing aspects of life in Australia, the people and the bush. I use film to capture the texture, and the playfulness of not knowing how the foto came out. I want to provoke the unreliable nature of being human and framing the world around me, minimising what I can look through, and what part of the world I can take in.

Cal Power

Orange grapes, mate's vape's, water gates 2023

Inkjet print on photo paper

21 x 29.7cm

STATEMENT

I am interested in capturing aspects of life in Australia, the people and the bush. I use film to capture the texture, and the playfulness of not knowing how the foto came out. I want to provoke the unreliable nature of being human and framing the world around me, minimising what I can look through, and what part of the world I can take in.

Caoife Power

Horizon 2023

Watercolour, collage and pencil on paper

21 x 29.7cm

BIO

Caoife Power (b.Eire/ Ireland) is a Naarm based artist whose practice looks at process based making, colour and abstraction. Her work draws from research into the body, both its movement and as queer/ feminist/ chronic illness/ reflective. Creatively she observes the many ways art making, movement and language can find multiple forms of translation of the world around us. Caoife has B. Arts (English) and Fine Arts (First Class Honours) and has exhibited interstate across Australia. She was selected as 2022 Art-Science Engagement Initiative artist through Melbourne University. She recently exhibited at Seventh ARI, created Bus Projects 'Out of Bounds' podcast series and has an upcoming solo *Lost Girls* at Blindside ARI to open in July - August this year.

STATEMENT

This artwork looks to colonial histories in so called Australia and the effect it has on our environment. It challenges the 'canon' of art making in abstraction and looks to mark making processes developed by perspectives through history that are feminist/ queer/ indigenous/ disabled. This work is interested in the ways different bodies interact through history and are affected by mining and the taking of natural resources. Sovereignty was never ceded and the soil we stand is perhaps calling to be looked after.

Carla Gallo

Nature Home 2023

Recycled fabric, wool, thread on canvas

29.7 x 42cm

BIO

I create art whilst listening to mindfulness podcasts as part of my self-care. My favourite art medium is crochet, knitting, sewing and watercolour painting. I prefer to work independently.

STATEMENT

I am interested in the way nature is constantly changing. I like the way plants grow and twist out of the ground. Trees are home to many, are precious and cutting them down is wrong. I want to portray this in my artwork using second-hand fabric and thread.

Carolyn Lunt

Death Mask 2023

Fabric, found objects

29.7 x 42cm

BIO

My art practice is very much connected to caring for country as Since 1983 I have used revegetation methods to bring back food sources and habitats for native birds and quiet life. My work is therefore politically entwined with destructive human behaviour and the health of the planet. For many years I have been proactive in lobbying state and local governments to prevent litter entering our waterways.

In 2016 I began collecting certain found objects (litter) to further make an important political statement into an art form. The effect of COVID waste has since added another dimension to this work.

STATEMENT

Death Mask showcases the effect of human behaviour during the COVID pandemic and continues to this day. The feature is the David Bowie mask with discarded black masks behind, all found within 1 km from the Merri Merri (Merri Creek)

Carolyn Lunt

Fuck Covid 2021

Textile/ mixed media

40 x 30cm

STATEMENT

This artwork demonstrates Carolyn's dedication to the Merri Merri which has continued over the past 4 decades. The litter has given Carolyn an artistic license. Collecting objects and materials has created a wide range of captivating and bold artworks that showcases an uncomfortable reality of how human behaviour leads to the constant flow of pollution poisoning our local waterways.

This artwork was awarded the Peoples Choice Award at the recent A1 Salon Exhibition at the Bundoora Homestead Art Centre.

Claire Mosley

Fauna of Victoria 2023

Watercolour print on cotton rag

29.7 x 42 cm

BIO

Claire Mosley is a watercolour artist, natural dyer and environmental educator who paints and draws on Wurundjeri Country in Narrm, Melbourne. Inspired by the Australian bush, Claire captures the essence of lived moments on her outdoor adventures. You'll find her outside, capturing the skies, the waterways and the flora and fauna within it. Her art encourages others to open their senses and look closer at the wonders of nature around them.

STATEMENT

This artwork celebrates some of Victoria's finish flora and fauna.

Con Valahis

Sun Zone 2023

Acrylic paint on canvas

25 x 30cm

BIO

I hardly did art at school. Only for a couple of months. That was in 1973. I started doing art on a weekly basis in 2019. It's relaxing and eases my mind. Often I come to art with an idea and create that on paper or canvas. I love using red and black, because they are powerful colours.

STATEMENT

I created this painting in one of my one-on-one sessions with my arts facilitator. It is my response to the climate emergency.

Diane Moore

Stream of Life 2023

Watercolour Collage on Saunders 300mg rough paper

21 x 29.7cm

BIO

I have always had a keen interest in art making of some kind for as long as I can remember. I have painted with oils for a long time but more recently have turned my attention to watercolours, both a soothing and challenging medium for me. I love to paint landscapes and seascapes. I like to imagine that I am there, soaking in the environment. I am a member of the Watercolour Society of Victoria and have had one of my paintings in their magazine, Watermark. I have had some paintings exhibited at Sherbrooke Art Gallery, too. I continue to have lessons with a number of artists. It enables me to grow, ongoing, with skill development and regular studio practice. It's also a social time that I enjoy with other artists and students.

STATEMENT

My access to nature has diminished with the mobility and pain issues and these images have become a link to the outside world. The process of painting stimulates those 'happy' hormones (endorphins) that people who can exercise, may achieve. These images evoke a sense of achievement and promote a feeling of self worth and contribution to the world.

Emily Dober

Butterflies 2023

Soft pastel on paper

29.7 x 42 cm

BIO

Emily is an artist and has autism. She lives with her mother. I am her father, also a professional artist. I have supported Emily's art practice, and have organised her solo exhibitions to date. Together we were successful in obtaining a Creative Victoria grant for Emily's last solo exhibition, at Red Gallery. Emily is represented by Arts Project Australia.

STATEMENT

Emily and I went to the Melbourne Zoo recently where she made a lot of drawings, including this one of butterflies, on site in the Butterfly house. Emily's views nature with delight and curiosity. Indirectly, this outlook is supportive of the will to take action on Climate Change.

Fiona Taylor

Eastern Curlew Critically Endangered 2023

Screenprint on paper

29.5 x 42 cm

BIO

Fiona Taylor is a multi-disciplinary artist working mainly across various forms of printmaking, sculpture, ceramics, and photography, and most recently screen-printing.

She has just completed the final 2 subjects of her Visual Arts Diploma at RMIT Melbourne in 2023

Taylor's practice since late 2018 has featured endangered species, in particular migratory shorebirds and wetland birds. Her work during this time has featured the decline of migratory shorebirds due to climate change and habitat loss. This forms part of a body of work she has been doing with and for the Overwintering Project on the plight of migratory shorebirds. This Project sustained her practice throughout the Covid-19 period where Taylor regularly visited local wetlands and coastal spots throughout Hobsons Bay taking photos to inspire her art and to sustain her health and wellness during this isolating period.

Taylor is currently working towards a solo exhibition in October 2023 on this topic.

STATEMENT

The work *Eastern Curlew, Critically Endangered* is part of this ongoing body of work surrounding this subject. The Eastern Curlew here represents those lost during the intense heat and bushfires of 2020 along the NSW South Coast. The loss of species during the bushfires was estimated to have been 4 billion, some unknown numbers being Eastern Curlew along with many other migratory shorebird species during this horrendous period.

Heidi Everett

Red Bin 2023

Acrylic, pen on paper

29.7 x 42 cm

BIO

Heidi Everett is a multi-disciplinary artist, independent producer, writer, award winning mental health and neurodivergent lived experience advocate, based in Melbourne/Naarm. With a practice spanning visual art, music, writing, theatre, film and comedy, Heidi's work explores themes, spaces and connections between experience of complex mental health and metaphysics.

Heidi is founder and director of Schizy Inc, a lived experience led arts organisation empowering creatives with complex mental health with diverse opportunities in the arts. She was awarded the Creative Victoria Independent Producer Initiative, and acknowledged for her work in the community with the Victorian Government Disability Volunteer award and Victorian Mental Illness Awareness Council Human Rights award. Heidi's theatre company Qualia, received the Melbourne FRINGE Access and Inclusion award, commissioned at Science Gallery Melbourne and included the recent la Mama Theatre Explorations season.

Connected advocacy work includes public speaking and media, and consults with the public arts sector on mental health disability access and inclusion. Heidi's acclaimed illustrated memoir, *My Friend Fox*, was published by Ultimo Press with an adjunct illustration exhibition 'The Artful Fox' at Dax Gallery in 2022. A new album of original music 'Fault Line' has just been released commercially and she's in the process of creating a rock music video about the psychiatric system.

STATEMENT

Press Release from Local Council:

'Residents are being asked to put any old-growth forests they no longer need in a new red bin for weekly collection. Technology is still being developed to recycle the forests back into new old growth forests, so for the foreseeable future, they will be compounded into a packaged substance known as 'mental health'. Residents seeking mental health will need to apply to the State Government for a special license to prove they have skills and capacity to manage it. Please note that the bin service is through a private company and the council takes no responsibility for the service. Any companies seeking an extra large bin will need to pay a \$69b non-refundable deposit'.

Irene Holub

Teacup Tsunami 2023

Acrylic on canvas

29.7 x 42 cm

BIO

Irene Holub born deaf into a hearing family, became a social product of segregation and mainstreaming. As a multidisciplinary artist and as an outsider searching for identity, she would use different mediums to disseminate and capture the symbolic language within her hands. Connections, fragments and memories appear in Irene's works as many layers of perceptions from within and from others. Her works have been shown at St Heliers Gallery, FLOW festivals, Women's Gallery, Firestation Gallery, Invisible Skin - Melbourne Fringe Festivals and local contemporary events. Irene worked in Flesh After Fifty – Abbotsford Convent as the Auslan Art Translator/Artist, Language consultant/translator for Archibald Prize, National Museum Australia. In 2022, she directed CHAOS – projection art for White Night Bendigo 2022 and Melbourne Fringe with Ramas McRae. She presented at Womens Art Register – Common Threads 2022 on Deaf Arts and her video “Deaf Heart” was accepted as part of “What I wish I told you” project at Footscray Arts Centre 2021. Performed for Mirror – State Library of Victoria 2023. She is currently directing a Deaf led projection art on “LONGING” and how we seek spaces to belong.

Deafness for Irene is a gift. She is passionate about education and empowerment. Throughout her art career and as an educator and advisor, she advocated for access to Auslan in Arts. She introduced the concept of Auslan Arts tours by Deaf Interpreters at NGV. She has worked as a curator, workshop presenter and board director of Arts Access Victoria, Deaf Victoria and Deaf Australia. Irene is one of the founders of FLOWfestival – Deaf Arts and worked as a creative producer for the FLOW festival 2021 - Deaf Arts, Deaf Led event. Her art is a social movement, a documentation of those influenced by the mainstream who have (un)intentionally removed the rights of people to be different, Deaf and proud.

STATEMENT

Climate change fills me with uncertainty – not knowing what the future will look like. The weather is changing more frequently and more destructive than ever. I have lived in Daylesford on and off since 1972 where we have experienced weather of all sorts including bushfires and floods but it is the last ten years that these extreme weather conditions are much more savage and unpredictable. The trees in our forest are falling down almost daily which is something I did not experience in the early years. Our backyard was flooded for the first time in 2022. I had experienced the Black Summer 2019-2020 trapped in Tathra and it was such an eerie experience where the morning sun was black. I had experienced bushfires many times but the last one was really scary with fires coming from all different directions. This really impacted me and my views about the future. I painted teacups floating in the ocean to link

with our throwaway mentality. While we worry about the future, we continue to buy teabags wrapped in plastic and drink coffee from throwaway cups. There is plastic everywhere in our water, forest and air. I painted myself wearing a paperbag trying to stay afloat, not knowing what is going to happen, the flag moving in the opposite direction to me, the bright orange horizon unable to see what's out there. What I know is that Mother Earth is angry with us and that we need to take care of our only planet. Forget about traveling in outer space searching for another planet to live on, we should focus on our beautiful earth, respect the natural ecosystem and be grateful that we are here now.

Jane Trengove

Ghost Gum 2003/2023

Archival print on smooth cotton rag

42 x 29.7cm

Jane Trengove

POV (Installation detail) 2003

Oil on board

30 x 15cm

BIO

Jane Trengove is a disabled visual artist who lives and works in Naarm/Melbourne. Jane has worked with a range of visual art media including; painting, installation, moving image, photography and collaborative works, and she has delivered the coordination/curation and production of visual arts projects. Jane has shown widely in Australia, recent projects include: Other Body Knowledge: contending with the mythic norm, 2022, public program and exhibition co-curated with Katie Ryan at KINGS Artist-run Initiative; S/He, 2022, a collaboration with Susan Long, 24/7 COVID safe installation at ACU Melbourne Gallery for Midsumma, Melbourne; XXX Celebrating 30 Years of Sutton Gallery, 2022, Sutton Gallery, Melbourne, Ceci n'est pas, 2019, Sutton Gallery, Melbourne, Fem-A-Finity, 2019, NETS touring show, curated by Dr Catherine Bell. A full artist CV is available on the Sutton Gallery Website: <https://suttongallery.com.au/artists/jane-trengove/biography/>

To support her visual art career, Jane has worked across a range of professional platforms including tertiary arts education, community cultural development, the arts and disability advocacy sector and local government. Whilst undertaking these engagements Jane has worked hard to increase participation of Deaf and disabled artists in the cultural life of Victoria.

STATEMENT

Things are disappearing faster than we know. My work for this exhibition is taken from an installation of 200 eucalypt paintings I created at Sutton Gallery in 2003, titled POV (Point of View). At that time, I focussed on the significance of eucalypts to emphasise their distinct nature as individual living entities.

Twenty years later, I have re-worked one of these paintings as a monochrome digital print, now showing the tree as vulnerable, a vestige of the original painted in 2003. The title of this work "Ghost Gum" is a play on the name of the impressive eucalypts that reach soaring heights in rainforests, the inaccuracy is intended to indicate the danger and destruction of climate change.

We disabled people understand very well the effort and resilience required to cope with the injurious ableist social "norms" of late capitalism. We say that things can be done differently, inclusively, and protectively to stem the speed of climate change.

Jas Streten

Fr#cked 2023

Acrylic on mat board

29.7 x 42cm

BIO

Brought up in the remote town of Katherine NT and now based in the urban center of Melbourne, Jas Streten translates his own experience of place moving between both urban and remote landscapes. Through the dialogue of abstract painting, Jas uses techniques such as scraping, dripping, dragging and blurring details, that connect the paintings to personal memories and responses to the politics of land ownership. Jas was recently a featured artist for MAVA as part of the Melbourne International Flower and Garden Show. He is also being featured in the Epilepsy Foundation's 2023 fundraising campaign.

STATEMENT

'Fr#cked' is about the exploitation of gas in the Great Artesian Basin of the Northern Territory in Australia. Fracking is the idea around gas that we need to extract from underground regardless of the consequences and potential damage to the water supply. The Northern Territory governments own enquiry stated that the risks to the water supply could only be mitigated not eliminated. Many Aboriginal communities in the Northern Territory are protesting against fracking. However the eastern state Governments are imposing their commercial investments into fracking for financial gains. This painting looks at political issues of fracking and brings them into the personal. As someone that has grown up in the Northern Territory in Katherine, my paintings are emotional and responsive to these issues. Through built up layers of mark making, the work responds to the different levels of the earth's crust.

Julie Clarke

Fish scream as we sleep 2014

Digital photomontage

29.7 x 42cm

BIO

Julie Joy Clarke holds a PhD in Cinema (2005), a Master of Arts in Art History (1996) and a Postgraduate Diploma in Art History (1993) from the University of Melbourne. She completed her undergraduate

Bachelor's degree in Fine Arts (Painting and Printmaking) at the Royal Melbourne Institute of Technology in 1991. Her profile includes casual lecturing, tutoring and supervision at various Melbourne universities between 2003 and 2017. Her academic and critical articles have been published extensively in catalogues, journals and books in Australia and Internationally. Her PhD was published as a book by VDM Verlag, Dr Müller Akiengesellschaft & Co. KG Germany in 2009.

She has held five solo exhibitions and been included in over thirty group exhibitions in Australia, Italy and Russia. Her most recent showing was as part of FOOD: Devine or Deadly exhibition at CLIMARTE GALLERY, Richmond in 2022 and Community Capsule, Fracture Gallery, Federation Square in May this year. She was artist in residence at St. Vincent's Hospital in 2019 and made many artworks under the title: Seeds, Cells and pods, the exegesis of which is in the State Library of Victoria..

She works across the mediums of pencil drawing, acrylic painting, photography, digital imaging and found objects, with an emphasis on human/not human, nature/culture, organic/synthetic constructs and alliances

STATEMENT

During the 2014 heatwave I dreamt of being by the sea, but the rising temperature made it difficult for me to venture outdoors. As I age, extreme hot or cold temperatures impact on my chronic, disabling, arthritis pain. Global warming and marine pollution (industrial, agricultural, micro-plastics & human waste) not only affects me but continues to affect human as well as non human well-being. No choice now the metallic, armored fish scream to wake us but we lay languid, seemingly unaware of their plight. I positioned my body in this photomontage as a homage to Max Dupain's iconic 1937 photograph of the head and shoulders of a sunbaker lying on the sand whose body is affected by primal forces.

Julie White

Living moment 2023

Ink on paper

29.7 x 42cm

BIO

Art makes me feel relaxed and creative. It is a positive experience. It is a great way to spend my time and enjoy the company of other artists. I like all different styles, some optical, some still life and also collage. I enjoy the challenge.

STATEMENT

This artwork is about capturing a living moment before it ceases to exist.

Karen MacCullough

Confusion of the World 2023

Wax pastel on plywood

29.7 x 42cm

BIO

Karen's journey with art is truly inspiring. From initially hating drawing to now being deeply passionate about it, she has discovered her true calling. She finds that creating art takes her to another world and allows her to respond to her emotions and feelings. This intuitive and emotional response is reflected in her two-dimensional works, where she uses various mediums like colored pencils, oil pastels, and acrylic pens on wooden boards.

Having moved from Western Australia to Melbourne, Karen now enjoys the solitude and peace of working from home. She no longer belongs to the DAADA studios but continues to pursue her art practice independently. In addition to being a form of creative expression, Karen has found that her art helps her with pain management. While it may not completely take away the pain, it serves as a valuable distraction and provides her with a sense of relief.

Karen's journey showcases the transformative power of art and how it can enrich and bring joy to one's life. Her deep connection with art and her ability to create vibrant, movement-inspired works demonstrate her unique artistic vision and talent.

STATEMENT

The way of the world at the moment is confusing, the world is not well. It's not a pleasant world.

When you have a disability it makes it worse.

Feeling lost.

Larissa MacFarlane

Contemplating the backdrop of city life 2014

Stone lithograph

19.5cm w x 29.5 cm

BIO

Larissa MacFarlane (they/she) is a Scottish-Australian queer feminist visual artist and disability activist, living on the unceded lands of the Kulin Nation. They work across printmaking, street art and community art practice and use their experiences of a 24-year-old brain injury to investigate Disabled culture, community, identity and pride. Larissa has been exhibiting in galleries and streets across Australia and internationally through Print Exchanges, since 2006. They are well known for their street art which investigates their daily ritual of performing handstands, a key part of their disability self-management and now a personal symbol of disability pride.

For the past two decades, Larissa has been active in the Self-Advocacy and Disability Justice movements, leading and collaborating on many projects. In 2017, they produced Australia's first Disability Pride

mural, leading 50 disabled artists to collaborate on a large scale paste up in Footscray which led to producing a short documentary film and photo essay book about that first infamous mural. They have since produced several more disability pride themed murals, including a City of Melbourne CBD commissioned mural in 2022. They have also been making and sharing Disability and Crip Pride badge workshops since 2017.

Larissa currently sits on the board of Arts Access Australia as Deputy Chair, as well as several other arts/disability advisory committees, speaks on panels and occasionally delivers arts workshops and self-advocacy training.

Larissa has a solo exhibition 'Practicing our Pride, Remembering our ancestors' at Sunshine Arts Spaces Gallery until July 8.

STATEMENT

This stone lithograph is based on a drawing from my very early days as an artist about 15 years ago. In my previous life, I worked as an environmental activist. But acquiring a brain injury in 1998, led to a shift in my social justice focus away from the environment to that of disability rights. This was in large part due to the ableism embedded in not just the environment movement but in mainstream activism in general, that made my ongoing involvement difficult. But with my new found interest in visual arts, I was able to still explore my previous life's work.

I have long been interested in how our contemporary first world lives exist upon an almost invisible infrastructure that we take for granted. But this hidden infrastructure comes at a cost, not only for the planet earth, but also for people and workers at the pointy end of inequitable distribution of the world's resources and wealth. When we flick on the light switch, how often do we think about the implications? This artwork presents the skyline of Naarm including the massive cranes at the Port (that bring us even more luxuries of modern life). This artwork also brings the coal fired power stations of regional Victoria to just next to our city, in an attempt to make visible the way that much of our lives are powered by polluting electricity.

These cooling towers are also reminiscent of nuclear power stations (another treacherous way to make electricity) that still remain on Australia's agenda as a potential energy source.

When I first made this artwork, Hazelwood, Australia's dirtiest power station, was still operating. It finally closed in 2017 after many decades of protest. Things are changing but is it fast enough to protect the planet and our way of living?

Laurence Flegg

Unnumbered Black Worx, Fly The Flag, 2003

Gel ink on black cartridge

29.7x21cm

BIO

Lawrence is a Fifty something Schizophrenic, bipolar, voice hearer, disability support, pensioner, apprentice piano stool driver. He has had many professions including Silver service waiter, Forklift driver/storeman, Garbo, Rollerskating factory worker, Car park attendant, Proofreader, Library assistant, Lumper of wheat, Bailer of hay.

In the mid nineties Lawrence was working night shifts as a Car park attendant when he picked up a pen and ink and started producing art due to extreme boredom.

Lawrence has been a practicing artist since 1996 when he started drawing in gel ink.

STATEMENT

The Flying flag, flown by the winds of change, who will stand up and be the flag pole for humanity. With sea levels constantly rising, who will fly the flag for us?

Louise Marson

Reading between the lines 2020

Marble (on pressed metal ceiling sheet)

30cm x 30cm (62cm x 62cm)

BIO

As an emerging artist living with a disability from an acquired brain injury and mental illness, my art practice is integral to my voice. I mostly work with natural recycled stone such as marble, travertine, slate and limestone, using the processes of cutting and faceting to share diverse experiences. I also extend my creative work in film and more recently in curating. As an artist my work is about challenging stereotypes, promoting inclusive thinking and is community focussed, especially from a Disability lens.

My studio is based in Melbourne (Narrm), completing my Masters of Art at RMIT (Art is Public Space). I was selected a studio artist at the Collingwood Yards Arts Precinct from January 2020-23, produced my first film *Louise Marson: Visual Artists* in 2021 which was launched at my solo exhibition *Breath* at the Dax Centre, Melbourne. I have exhibited at multiple exhibitions across both regional and rural areas of Victoria. Most recently receiving Grant funding from City of Melbourne and the City of Yarra to support projects in curating and a public art installation to be launched later this year. I am also currently working on the development stages of a new documentary film *Capturing Artists Impact* to be screened across Victoria in 2024.

STATEMENT

This work is about giving ourselves permission to look twice and giving ourselves the time to do so. In this artwork the viewer is invited to explore into and among the deeper aspects of their thinking, unconfined, and open to new ways of seeing.

Melissa Pym

Translucent Coral Rhomboid 2023

Polymer clay

12 x 15.2 cm

BIO

Melissa Pym is an Australian artist who studied at Brighton Bay Art, Design and Photography in 1995 and Ceramic Design at Chisholm Tafe in 1998. Mel has returned to her sculpting after many years, is mostly a self-taught painter and continues to explore other mediums. Mel's mission is finding creative solutions around many disabilities and passing this knowledge to the disabled community through her YouTube channel and other platforms to increase access to art. She hopes this legacy will improve their quality of life and help save lives. Support Mel on social media: <https://linktr.ee/melissapym>

Mel suffers from Fibromyalgia, CFS, heart condition and chronic "lyme-like" disease. When she's able to use her hands, her art brings joy and financial support for long-term high medical costs. Through fighting her disease she hopes to inspire others. It's her life's mission to fight to raise awareness of it in Australia.

Solo Exhibitions: 2002 - The Fitzroy Gallery

Group Exhibitions: 2023 - Art Red Hill Art Show , 2023 - Hastings Art Show, 2023 - Tumut Annual Art Exhibition, 2023 - Yarra Sculpture Gallery Summer Residency & Exhibition, 2022 - Know Art Show, 2022 - The Portland Art Show, 2022 - Mornington Rotary Art Show, 2022 - Sorrento Art Show, 2021 - Linden Postcard Show, 2021 - Knox Art Show, 2014 - Town and Country Gallery, Yarragon

STATEMENT

The fragility and vulnerability of this form is a metaphor for how I feel in my body being chronically ill and disabled. I decided to show a very small and diminutive piece underlining the feeling of being unseen and invisible, especially with the translucent clay.

I am particularly susceptible to heat illness and with my Fibromyalgia cannot regulate my body temperature. My body senses even a slight increase of 0.1 degrees! At this point I am covered in sweat and my hands and feet burn. I have taken about 20 – 30 cold water hand and foot buckets per day at one stage trying to manage the burning pains. It doesn't take much to tip the balance 0.1 degrees to be exact! This compared to the impact of climate change in the future makes me concerned for the disabled.

More troubling than this is being so disabled that it is impossible to be moved from my home and the worsening of physical and mental health, disabilities and risk of fatality of this action.

This sculpture is part of my "Coral Networks" Collection.

Michael Burrowes

Baby Koala 2021

Acrylic paint and watercolour pencil on canvas

20 x 20cm

Michael Burrowes

Bush fire kangaroo 2020

Acrylic paint and oil pastel on canvas

20 x 25cm

BIO

Melbourne based artist, Michael Burrowes, was born in Sydney in 1984. Michael started making art in his early teens at Arts Project Australia. These days he makes work, both at home and at various community art studios, with other local artists. Michael has participated in various group exhibitions in public spaces and galleries, his recent exhibition, *Mother vs Human Nature*, marked his first solo show. This exhibition brought attention to the impact of Global Warming, specifically in the Australian context, reflecting on recent bushfires and torrential flooding.

Michael is quite experimental, mixing up all kinds of mediums and techniques. In his painting and pastel work Michael uses bright and emotive colours and expressive brushstrokes to represent freedom and reflect the gentle soul within him. His drawings of people differ from his paintings, he adopts a more graphic style, with strong line work, to represent the people and emotions around him. His portraits are inspired by cartoons and TV shows like *Scooby Doo* and *The Addams Family*.

Michael's visions for the future include teaching life skills education for people with disabilities and being a qualified art therapist. With his own art, he would like to go traveling around the world.

STATEMENT

Through a process of research into Australian wildlife, landscape and natural disasters, I recently created a body of work that encourages viewers to consider the beautiful land we live in, which we often take for granted. Reflecting on recent bushfires and torrential flooding in Australia, my portraits of Australian animals, such as this one, remind us of what we could lose, and our impact on the natural world. Humans often change the course of nature, and this can cause an imbalance, not only for us but also for our wildlife.

Romy Durrant

Cradling 2023

Oil paint on 300gsm oil paper

42 cm x 29.7

BIO

Romy Durrant is an artist and mental health lived experience worker living and working on Wurundjeri Country. Her paintings reflect on sensory encounters with nature, memory and the inner world while seeking to forge new, abstracted spaces for belonging and repair. Romy has previously exhibited at The Dax Centre ('WIP' 2023; 'From Heart in Mind' 2020). In 2022 she was a recipient of Arts Access Victoria's Accelerate: Nurture grant.

STATEMENT

Cradling considers protection in the contexts of climate and disability. I think of climate in relation to heightened states arising from the sensory and physical inaccessibility of the built environment, and the ways I seek to remedy them through nature and imagination.

I am filled with sadness for the destruction of the natural environment, the inhospitable conditions we have created not just for ourselves but for species and generations to come. I find myself wanting to retreat to places of safety and solace but few exist for me.

Painting is the closest thing I have to a safe space. It softens the hard edges of the world, while also tethering me to it. Living with a disability means existing in a world not built for us. What happens when the natural world can no longer accommodate us? This is already a reality for many.

I have used a limited palette with yellow to symbolise a fragile life force suspended in the natural world. I have chosen paper as my medium for its natural properties and to elevate its status in a gallery context as an inexpensive yet finite resource.

Aiko Robinson-Strange

Slug

Melting 2023

Acrylic on canvas

29.7 x 40cm

BIO

My name is Aiko, I am 25 years old and I am Autistic. I grew up in Darwin NT and I have lived in Melbourne for 4 years now. I am currently doing a Certificate IV in Textile Design, Development and Production, and I have previously completed a Certificate III in Visual Arts. I am also learning how to make my own clothes. I have always loved creating, but I find it hard to finish things and to get my work out into the world.

STATEMENT

My painting "Melting" is about suffering from sensory issues and temperature regulation issues as an Autistic person during summer. Every summer gets hotter and I have to spend more and more time stuck inside. It's too hot even inside the house, I don't have air conditioning and couldn't afford to run it

even if I did. I wish climate change was taken more seriously so that the weather would stop getting more extreme and I could have fun outside with everyone.

Tayla Richardson

Omitted 2013

Photographic metal print finished with gloss coating

25 x 30cm

BIO

Tayla is disability advocate, writer and artist, who seeks to capture moments through her photography which explore belonging, grief and connection, drawing on her lived experience as a wheelchair user with a rare neuromuscular disease. At times she manipulates photographs that she has taken or directed, using photoshop, to deepen a narrative and enhance creative expression.

STATEMENT

Omitted depicts a disabled woman with limited mobility, on the beaches of Yunbenun (Magnetic Island), situated within the threatened Great Barrier Reef Marine Park. Engulfed by smoke, severe heat and situated on the edge of the ocean, this figure represents the disability community's increased vulnerability to extreme weather and disaster events caused by climate change. A community that is overlooked and unheard by those in power, the smoky haze clouds the figure from view. A sense of urgency radiates from the toxic smog that encroaches on a seemingly serene tropical paradise. The figure is stranded under a small umbrella with two paddle boards, portraying the inadequate and inaccessible options which are currently available in the climate crisis. The photograph is printed on a recyclable composite aluminium metal, avoiding traditional chemical waste products, ensuring this piece is not an addition to the crisis we face.

Teague Leigh

Turbid 2023

Mixed media on canvas

25 x 25 x 4cm

BIO

Teague Leigh is an autistic queer trans man from planets unknown, currently residing in Naarm. Once upon a time he was anthologised in various works and performed his spoken words around the country. Now due to various acquired disabilities he is a photographer, letting his art speak for him.

Find more of Teague at <https://linktr.ee/tlwvision>

STATEMENT

A mixed media call to arms asking the LGBTQIA+SB community and their allies to rally together in an effort to reverse global warming and the current destruction of the planet.

Teague Leigh asks the question: "What good is fighting for global equality if there is no inhabitable planet on which to live these social gains?"

The rainbow community has historically proven that together it has the power to enact great change. Right now there is no greater change required than saving the Earth.

This piece is part of a series in progress entitled "The Reclamation of Terra".

Tristiana Fitzgerald

The Wilderness Within 2023

Lino Print

29.7 x 40cm

Tristiana Fitzgerald

The Wilderness Within 2023

Photograph

29.7 x 40cm

BIO

Tristiana Fitzgerald was born in Melbourne, Australia (1974). After finishing high school, I studied at Box Hill Tafe, completing a Associate Diploma in Visual Arts, majoring in Printmaking and Graphic Design. Continuing with further study at Monash University, Caulfield Campus completed a Bachelor Degree Of Fine Arts, in Printmaking and Tapestry. Currently I am a member at Armadale's iconic Firestation Print Studio and attend Lino Club classes.

My preferred technique of visual expression is currently Lino printing and photography exploring ideas and emotions manifested through shapes, shadows and reflections. I am also interested in the way we live within our environment currently is forever changing and adapting - the works I produce evolves just as life evolves.

My art encourages the viewer to think outside the circle and appreciate life. The series of artworks is attempting to understand the importance of how individuals live outside the norm of everyday, and the way that impacts on how our world and how our environment is perceived in that moment.

I have always been interested in printmaking, having grown up around art as a child, and visiting local galleries with my parents. I am very passionate about printmaking, I enjoy the technical and experimental aspect and endeavor to show this through my work. Printmaking and Photography allows me to challenge myself through different mediums and enables me to put my stories into the artworks I

create. I have had many successful artistic opportunities, selling my artworks to members of the public and exhibiting in many art shows around Melbourne.

STATEMENT

As an artist in today's world our conversations focus on the topic of climate change and raises concern particularly for people with a disability. As an artist my message is to encourage people to take action to hopefully slow the rapid effects of the climate crisis. Having a disability and being vulnerable amongst these changes in the environment, life slows down a bit and you can't be part of the environment as you would like. My attitude towards the environment is that we all need to come together in peace and harmony to protect and take care of our natural reserves including wildlife and bird nature. We need to be patient and mindful we aren't harming our climate by using friendly resources to protect what we nurture.

My artwork is about the effect flooding has on our environment, this artwork was photographed at Albert Park Lake. The flooding caused by changes in the weather meant it was barricaded and restricted access to the general park grounds. I had to change the walking route to continue the walk around the lake safely. The impact of water through flooding, as an aspect of climate change, on your daily life and the challenges it presents as a person with a disability who has to negotiate these climate induced changes to routine.

My inspiration comes from going to Albert Park Lake. My friends and I take a pleasant walk round the environment and the beautiful scenery. The variety of flora and fauna species encourages us to spend more time in the park, and to return often, as we are more likely to experience something new each time we visit. It is famous for its black swans that are in abundant numbers and views of the city, passing joggers and people sailing on the lake and fishing.

Vasi Makoni

Animal Planet 2023

Acrylic on canvas

29.7 x 42cm

BIO

I find art-making to be a very relaxing experience. I like shutting out the outside world to focus on my creations. I enjoy working independently with a focus on the natural world.

STATEMENT

My artwork depicts a bird attempting to enjoy nature, however, the acts of humans are preventing the bird from thriving. I have used various colours to represent the colour of oil spills.

Tamar Dolev

Billie the Beagle 2023

Recycled wood

42 x 24cm

BIO

Tamar Dolev is an award-winning multidisciplinary artist, her practice includes painting, illustration, digital art, sculpture, photography and animation renown for her vibrant use of colour.

The colourful and creative world of Tamar stems from her optimistic outlook, interpreting encounters of everyday life, and giving them a narrative. The surface is a large consideration in her process inviting the viewer to engage closely with her work.

Collaborating with other artists and continuing to make creative connections is an integral part of Tamar's process.

Tamar holds a fine arts degree from Monash University and has exhibited both Nationally and Internationally.

www.tamardolev.com

#theartoftamar

STATEMENT

My submitted artwork is created on recycled wood that I found on one of my adventures to my art studio. I wanted to give this piece of neglected wood a new lease on life by creating a vibrant artwork of my dog Billie who is a Beagle.

Billie is my muse, bringing me joy, companionship and inspiration.

Sarah Tracton

Sound Makes Light 2023

Porcelain, LED, perspex, gold leaf
44 x 23 x 6cm

BIO

Drawn to exploring the infinite possibilities of porcelain translucency, fine artist and designer Sarah Tracton handcrafts lighting that is luminous, experimental and ethereal. To achieve her lighting's remarkable diaphanous effect, Sarah honed her artistry at the National Art School in Sydney, developing a unique technique to handcraft architectural clay sheets by pouring porcelain slip on a plaster slab before firing, then heightening the luminous properties of her lighting by adding iridescent colours to the porcelain which results in exquisitely luminous and ethereal translucency when internally lit. Her studio is constantly innovating to seamlessly fuse fine art with functional design and cordless technology, while incorporating sustainability and circular economy principles, including Kintsugi golden repair. Sarah's handcrafted lighting is a conceptual & metaphorical response to rehabilitating her Deafness with cochlear implantation - a journey into increased sound that has brought enhanced colour perception.

Sarah is a 2022 & 2023 finalist for Australia's Next Top Designer, which showcases breakthrough concepts shaping the future of design. She has exhibited at Design Fringe, Australian Design Centre and has held solo exhibitions at Abbotsford Convent (2018), Glowing Structures (2022) and Linden Project Space (2023). She is a Good Design Award winner, Circle Awards finalist, AMP Tomorrow Maker, Churchill Fellow, Macquarie Group Emerging Prize People's Choice winner, and recipient of Creative Victoria's Creators Fund and the Rupert Bunny Fellowship Special Projects Grant. Her works are held in private collections across Australia and New York.

STATEMENT

Incorporating Kintsugi golden repair technique into porcelain that has shattered during firing stages, *Sound Makes Light* addresses the wider implications of waste, replacing the cycle of make-use-dispose with circular economy. Kintsugi technique transforms what was once a piece of broken trash into a functional light, where the repaired scars become illuminated as rivulets of gold.

Mass-produced, fast furniture that enter landfill when trends become obsolete continue to proliferate despite a growing awareness of environmental sustainability. We need to make better choices about what we buy and throw away.

When I first witnessed the exquisite translucency of porcelain when paired with lighting, it led to an epiphany. I was determined to transform my vessel objects into functional lights that would last for generations. The Kintsugi repair method imbues my broken ceramics with enhanced beauty, via the principle of wabi-sabi, Perfection in imperfection. Through repair of a precious material, I salvage instead of discard.

Every part of my making process meets the standard for circular economy, where clay is recycled, and waste outputs and energy inputs are minimised. The result is my functional art that has its own unique characteristics and unrepeatable, ethereal surface formations.

Kintsugi transforms broken porcelain that's shattered in firing processes into a multifaceted work of art. Creating lighting that lasts for generations feels ethically the right thing to do when today we are surrounded by an ever-increasing world of waste and threat of climate change. Confronting the major

global challenge of sustainability and waste is at forefront of my studios 'slow clay' ethos. An antidote to the proliferation of mass produced cheap materials in the lighting industry, Kintsugi golden repair elevates the exquisite beauty of translucent porcelain, with a zero waste output.

Avan

The hope we look for 2015

Photo transfer on plater and plaster board

23.5 x 32cm

BIO

I am a Kurdish Australian artist born in Halabja, Kurdistan. My family fled this town shortly before it was destroyed by chemical weapons in 1988. I migrated to Australia in 2001. I completed a Bachelor of Arts (Fine Arts) 2015, (Honours) of Fine Arts in 2016, and Master of Fine Art in 2018 from RMIT University. My works have been shown in solo and group exhibitions in Australia, Japan, Italy, Switzerland, Germany, and Kurdistan. I aim to reform or displace the material in my works in order to relate to my experience of trauma I had in the past to express it in my artwork. I focus on issues of identity, conflict, trauma, culture, socio-political, climate change, distraction, and language and how vulnerable to change through displacement. Displacement is shown through change in materials used in daily life for another purpose. The loss of something left behind permanently undermines displacement. Thus, homelessness is the form of a list of unfinished and incomplete things.

STATEMENT

Chemicals and bombs in war destroy the environment, change the climate, destroy homes and lifestyle of people.

I have experienced this first hand and has resulted in trauma and my disability.

My work plaster symbolises the homes that have had to be left behind and discarded.

Each time after fleeing from the bombs the gardens were also abundant and became dry.

War has happened again and again and the politics are heedless and don't understand the impact of war on human life and environment.

Emille Tiernan

Albatross, the survivor 2023

Acrylic and pastel on canvas

27.5 x 35.5cm

BIO

Emilie (Emi) Tiernen started to explore painting as an activity when she attended Bayley House two years ago and has since approached the medium with a great passion. As an early career artist, she has experimented with various techniques developing a unique style that incorporates vibrant colours with playful drawings inspired by her love for animals and the ocean. Growing up in Bayside Melbourne, Emi will often construct her paintings by recounting holidays in Mornington Peninsula, walks on the beach, and encounters at the dog park. Teirnen has exhibited at the Bayley House annual art exhibition at Bayside City Council. Disability Lens on Climate Emergency, is her first opportunity to exhibit in a professional exhibition.

STATEMENT

The catalyst behind this painting is to highlight the devastating effect that plastics have on sea animals, in particular the Albatross. Recently, Emi partook in a sustainable art project with artist Carolyn Cardinet, transforming plastic materials into sculptural forms. The process has involved gathering plastic waste and micro-plastic from the beach and researching the negative affects of plastic pollution. Emi has connected deeply with this topic.

Emi explains her reason for painting the Albatross; 'The Albatross is my favourite bird. They have long pink beaks and wings, and it always makes me feel happy when I see them during my walks on the beach. I watched a documentary with Carolyn about how sea birds swallow small pieces of plastic because they think its food, this made me feel very upset.'
