

CITY OF ROCKINGHAM  
**artprize**  
14 June – 6 July 2025

### 1. Chantelle Ah Chee

*Generations of women*

This artwork depicts women passing knowledge through to the next generations. Dark colours have been used with earthy tones to give more of a warm and powerful representation instead of a more feminine one. Links have been made between the women and many dots indicate the strength and love that is shared between them.

### 2. Bronwyn Aitken

*Disquiet, beckoning*

'Disquiet, beckoning' is a conceptual photographic work comprising a series of layered images shot at various locations in Western Australia. A paradoxical setting is reimagined, imbued with allegory and symbolism, unveiling the mystifying beauty and quiet terror unique to the Australian landscape. Here Nature is mirrored back to the human spirit, reminding us of our responsibility to it and to ourselves.

### 3. Gary Aitken

*THE PROMISED LAND*

'THE PROMISED LAND' reimagines past works, assembled into a new creative vision—a gateway poised on an infinite horizon where ocean meets sky. Revealed on the painterly surface, the words Milk and Honey emerge like a fragment of a whispered promise of abundance and longing desires. Through each doorway, we step into the boundless, where imagination transcends the visible.

### 4. Odd Anderson

*Uncertainty*

I don't generally show my work in galleries. My last solo show was in an abandoned train tunnel from 1880 now nestled in bushland. As such there was a great uncertainty in me when making a work for an art prize. The uncertainty can be seen in the historical trace of a 1.75mm plastic line that transversed the surface of my sculpture. The diligent could follow this line as it stops starts and picks up again slowing encasing the form of my desire.

### 5. Claire Bailey

*Caught in the act*

This little piece sits on my kitchen table, which means I have to pass it before I leave the house. Most days it puts a smile on my face and I leave my home in good cheer. A small contribution to making the world a better place, even if it's only a good laugh at my inability to keep my dog out of the veggie patch.

## **6. M Baker**

*Abodey*

Exploring the body as a place, a home. Home is safe, comforting and nurturing, a concept that is difficult to imagine when the body is disabled. A disabled body constantly faces ridicule in the eyes of external powers that get echoed and magnified internally. The disabled body often does not feel like a home. Through this artwork the artist sought to bridge the gap between rejection and acceptance and move towards appreciation of the body.

## **7. Phil Barron**

*Industrial landscape, Kwinana*

I am fascinated by the industrial landscapes south of Perth. This work was painted in the studio, from photo studies taken at the site.

## **8. Cole Baxter**

*Doyintj-doyintj Nyininy*

'Doyintj-doyintj nyininy' means sitting together in Noongar. Alex Winwood is centrally featured with a double exposure taken during a boxing match striking an opponent. Alex is framed by the yongka and boolkaala. There is an equilibrium for Noongars and many First Nations folks when we're on Country, amongst plant and wildlife. Alex is displaying a deliberate yet calm expression that can come from being on and in harmony with Country.

## **9. Felicity Bodycoat**

*Safe Harbour*

The sights and ambient sounds of the harbour have been the backdrop to the forty years I have lived in Fremantle. Much of that time has been spent traveling up and down Stirling Highway, going to work and ferrying children to and from school. At the end of the day, as I round the bend in Mosman Park, the iconic cranes standing sentry at the port come into view and I know I am almost home.

## **10. Jayda Brown**

*The colour of our skin*

In this painting, I explore the rich tapestry of Aboriginal skin tones, celebrating the diversity and beauty inherent in each individual.

### **11. Christophe Canato**

#### *SOLASTALGIA*

Canato's practice explores male roles across diverse cultural landscapes and societal expectations. With 'SOLASTALGIA', the artist describes a form of emotional or existential distress caused by negatively perceived environmental change. What questions this artist is the notion of belonging or rejection. Canato's photographic portraits deliver ambiguous physical and emotional compositions based on idolatry, leadership, fantasies or oppressiveness.

### **12. Mikaela Castledine**

#### *Salt Lick*

'Salt Lick' is part of my 'Ground Truthing' project in which I create intricate aerial landscapes of places important to memory and identity. My father, grandparents and great grandparents collected salt from these lakes near to the family farm - both for the table and for salt lick for the animals. The painstaking work involved in building these images is a paean to the ties of family and the pull of history in my search for an antidote to dementia.

### **13. Dominique Coiffait**

#### *In Celebration of the Green & Gold*

Since migrating to WA I have been on a journey to connect with this amazing new environment. Exploring the landscape, observing the rhythms of the seasons, learning to recognise the unique flora and fauna, creating connections as a means to belong. Here in the Noongar season of Birak, the Nuytsia, Banksia and Verticordia Nitens are all in bloom. Whilst I may not yet support the Aussie cricket team - I love all the Green & Gold that surrounds me.

### **14. Maria Delfina Colombres**

#### *Shaped by Roots*

This artwork explores how heritage and life circumstances shape us. The four points represent the influence of grandparents, while the gradual blending of clays symbolizes cultural fusion. Through this transition, 'Shaped by Roots' reflects how past generations and diverse experiences intertwine, enriching identity and connecting us to the echoes of our origins.

### **15. Megan Corby**

#### *Djilba Koondarm*

Kaya, my name is Megan Corby (Henry). I am a self-taught emerging Noongar artist from Bunbury WA. My artwork is contemporary, inspired by the beautiful South West region and my own upbringing here. I truly love our Boodja and the coastal areas. The stunning colours are reflected throughout my work. My work ranges from peaceful earthy tones to vibrant playful designs.

**16. Tom de Munk-Kerkmeer**

*The long way home...*

Tom loves the quiet meditative work of carving wood with hand tools, he loves the stories the wood reveals during this intimate inter-action and the fact that the waste produced with the sculpting process forms valuable organic matter for his garden. Colour often plays a major role in his work and in this work it highlights some of the story that appeared during the carving process. Works are often connected to his own story/history/my story.

**17. Jozina de Ruiter**

*View from my studio*

The view is always the same and always changing with light and seasons. I love to paint that time when the colours of dawn and sunset transform the ordinary into the magical. I look and see more and more, and feel thankful—grateful that instead of the sight of multi-story flats and greys and browns that I grew up with in Amsterdam, I now am surrounded by bright colours and space, a green distant view, and a big blue sky.

**18. Katherine De Vere**

*Fatty Grumble, Dumpy Wart Legs, Wet Lettuce, Cripple-Feet*

Patina is a really important element to this piece, referencing how we as adults carry the wounds of childhood into our adult lives. The title references some of the names I was called; like so many of us, acknowledging the (hurt) part of ourselves leads to healing and release – or dance!

**19. Lorraine Defleur**

*Ariane's web III*

This drawing represents the difficulty of navigating complexity. The intersecting lines evoke depth, tension, and fragmentation. Tightly woven and looser areas symbolise the struggle of acquiring knowledge. The white voids hint at potential resolutions. Like an unsolved puzzle, the composition conveys that overcoming moral or practical obstacles requires more than strength—it requires intelligence, creativity, and weaving connections.

**21. Troy Drill**

*Kangaroo Fat Dreaming Hills*

'Kangaroo Fat Dreaming Hills' embodies the deep connection between land, story, and knowledge. The etched lines trace the tracks and rock markings that guided an old hunter to the hidden kangaroos. This linocut reflects how Country holds and reveals its secrets to those who can read them, honouring the wisdom of Dreamtime stories and the unbreakable bond between people and land.

## **22. Mandana Eizadi**

*Strides of Fortitude*

As a Persian Australian artist my work explores both cultures through recycled fibre-based materials. Having left a long-term abusive relationship I process its impact through my art creating visceral autobiographical narratives. I aim to normalise conversations around domestic violence. My worn-out shoes lined with sharp pins symbolise pain while the Persian calligraphy spells Freedom reclaiming my story and finding strength despite the wounds.

## **23. Stuart Elliot**

*R2SHQ*

'R2SHQ (Rumple Stilt-Skin Head Quarters)' presents a corporate hub, its PR Department implying an ability to 'spin straw into gold!', as did the faery tale shaman, although the roof top billboard suggests flawed research. Should there be the need, there are 'hay bales' and 'gold ingots' to simulate the transmutation.

## **24. Bethany Francis**

*Chip Thief*

'Chip Thief' is a tribute to my childhood where frequent visits to Rockingham Beach were often accompanied by the persistent presence of seagulls. Hot chips reminiscent of Australia's popular beach food seeks to capture our everyday interactions with wildlife where nature adapts in amusing and unexpected ways. I invite viewers to reflect on their own coastal experiences and the humorous presence of these birds in our shared environments.

## **25. Carolina Furque**

*Buckled Bridge, Wobbly River.*

The 'Buckled Bridge, Wobbly River' is the latest addition to my ongoing 'Panoramic' series, a twelve-year exploration of distorted black & white landscapes. Through deliberate manipulation of light, movement, and the camera's idiosyncrasies, I transform the mundane into the uncanny, inviting viewers to re-evaluate their relationship with landscapes, turning the familiar into the unfamiliar.

## **26. Miik Green**

*endless namelessYS*

Interactive elements are essential in my work, the way that the surrounds can be viewed through and around the artwork is key to its success. The work is designed to delineate a space, to define an area while sitting comfortably within the site. The work is made of a single 11m length of solid aluminium rod, heated and rolled and welded, end to beginning seamlessly.

**27. Richard Gunning**

*Studio Corner*

'Studio Corner' is one of a series of paintings that I embarked on to familiarise myself with a new studio. Painting the space helped me understand such things as how the light illuminates the room at different times during the day. Beyond these practical concerns I see the painting as a celebration of an intimate and safe space for reflecting on the world beyond. Rather than painting myself into a corner hopefully I am painting my way out.

**28. Philomena Hali**

*Creating shadows*

I am a passionate textile artist, working with dyes, pigments, stitch and texture. I use materials that are repurposed, and readily available to create abstract work or slightly realistic work. I am a frequent 'road' traveller, therefore my practice is simple, portable and I am able to work anywhere. I make memories of time and place, with stitch on cloth. I am inspired by where I happen to be.

**29. Genevieve Hartney**

*shifting landscape - a view*

The painting shows the artist's singular view into the Australian landscape with the use of interesting colour combinations and rhythmic shapes. In recalling the actual place and time in the bushland, temperature and light, the artwork invites the viewer to visually share a familiar place re-imagined.

**30. Emma Harvey**

*Thrift Store*

This piece captures a gorgeous vintage store in WA's South West. The room is full of pieces full of history and memories, ready to make me memories with their new owners.

**31. Wesley Jackson**

*Wirin Walinj (crying spirit)*

The artwork titled 'Wirin Walinj (Crying Spirit)' conveys a profound sadness, depicting a sombre figure intertwined with a dark forest. The grayscale tones reflect grief and loss, symbolising the destruction of land and spirit. The merging of human and nature evokes a powerful connection, highlighting the deep sorrow tied to environmental devastation and the spiritual wounds it leaves behind.

### **32. Robyn Jean**

#### *The Rising*

Using photographs in a composite, I tell a story of resilience and renewal. A young Noongar woman dances atop ash and smoke, like an ethereal spirit, beckoning us with her presence. She rises from the waters, lifted by a First Nations hand cupped in supplication—symbolizing surrender, survival, and the power to endure and rise again.

### **33. Josephine Johnson**

#### *Interlaced*

'Interlaced' is a response to lichen-encrusted rocks found on Wadjemup and Orkney. As an ancient creature, lichen's enduring symbiosis of fungi and algae offers us a lens through which to consider alternative and harmonious ways of surviving climate change. I made these works as an act of reverence for nature's small wonders; and for the refuge and restoration found in the wild. For living well, like the lichens.

### **34. Gina Kitchen**

#### *Smoke Bush*

Connecting to creativity and nature are essential for nurturing my art practice and wellbeing. Regular walks through local bushlands have provided plenty of inspiration and my intention is to capture a sense of my experiences. I love the soft colour and textures of the Smoke Bush in flower which becomes a place to pause and take in the contrasts in the often dry and rugged landscape.

### **35. Hiroshi Kobayashi**

#### *Self portrait as yellow flowers*

Using a self-assembled machine, I map computerised oil paint dots on canvas and trace them with precise brushstrokes. This iterative process stretches and layers the medium. The work captures the flow of primal forces beneath consciousness, referencing Freud's "Es" (libido). Like dream images, the movement in the painting emerges as four flowers composed of 3D quatrefoil forms, transforming the creative impulse into a methodical visual language.

### **36. Ronél Koen**

#### *The Sum of Their Parts*

My Namibian upbringing influences my work, which explores the duality of migrant identity. This piece is part of a collection titled 'The Sum of Their Parts,' which references the women of Namibia's Himba tribe and the unique ways Himba females adorned themselves. The resulting forms are feminine and opulent and question the complexities of modern multiculturalism and the role of female social identity within a patriarchal cultural landscape.



**37. Nicholas Kotsoglo**

*Pink Shard*

Shards are the culmination of various experiments, ideas and thoughts. Drawing parallels between forces that shape our planet, that bend, buckle and break the Earth's crust; and the manipulation of clay, addition of stain, layering, folding and compressing. Occupying the space between intent and the unpredictable nature of the firing process. Transforming the piece from soft pliable clay to a hardened ceramic forever capturing that moment of change.

**38. Vania Lawson**

*Walk with Me*

'Walk with Me' is an invitation to reflect on our collective path and the future we are walking toward. With climate change upon us it is a reminder to tread softly on this ancient landscape we all call home. To be a steward not a conqueror, we are not mere observers but also participants. Shadows and light inspire my artwork, our interpretations of these can influence us, confront us, but also endear us to have a voice, a voice out of the shadows.

**39. Joowon Lee**

*Drowning in Honey*

'Drowning in Honey' explores the stages of frustration. Acceptance, denial, and exhaustion, through self-portraiture. Initially planning to depict someone submerged, I instead filmed myself pouring honey, experiencing real suffocation and panic. Honey, both suffocating and sweet, reflects the duality of struggle and its hidden advantages. These paintings capture raw emotion, detail, and my love for expressive faces.

**40. Sue Leeming**

*Afterglow I*

'Afterglow 1' responds to a lingering positive feeling or sense of relief that remains after a traumatic experience like a fire, even though the immediate danger has passed. I have often mistaken the glow of a fire in the hills for the glow of the sun setting only to discover the truth of what I'm looking at. 'I am the land and the land is me.'

**41. Andre Lipscombe**

*Scintillating painting*

This work is a synthesis of a time-based painting methodology and ideas about involuntary memory and brain function. In this piece I have drawn upon my experience of scintillating scotoma, a form of painless debilitating ocular migraine triggered by bright daylight. A sequence of built-up paint layers is carved upon the convex surface of the work, to reveal a pattern of indicative experience.

**43. Michael MacRae**

*Rodeo Fitzroy Crossing 2024*

I attended the 2024 Fitzroy Crossing. I had been a resident for three years. The work depicts the opening event which brought peoples far and wide. It was a happy event.

**44. Alexandra Marangelis**

*Sunflowers*

'Sunflowers' is a reflection on the nature and history of still life painting. Inspired by 17th-century Dutch masters, who superimposed flowers at their prime into compositions, it explores the ephemerality of nature. Beauty exists not in spite of impermanence, but because of it. Observing nature's ever-shifting forms, abstracted up close into surreal twisting sculptural forms and textures. Let yourself be still, pay attention, see things anew.

**45. Jackie Masters**

*Shoalwater*

There's a moment at the water's edge when the ocean swirls around your feet—constant yet ever-changing. This porcelain bowl captures that feeling. Layers of deep turquoise glaze shift like waves, reflecting water and light. A volcanic glaze on the exterior suggests seafoam gathering and dissipating along the shore. Resting on a finely trimmed foot, this vessel echoes Shoalwater's ebb and flow.

**46. Jess McKieran**

*Coffee and a Swim*

'Coffee and a Swim', a 10-colour layer screen-print that aims to capture the essence of coastal southern Western Australia. Hitting the beach in the morning when the easterlies are blowing, before the heat of midday sets in. Each colour has been hand-registered, and printed on top of the last, to gradually reveal the final composition. By painting the stencil directly onto the screen mesh, my prints achieve a distinctive painterly quality.

**47. Paris Mitchell**

*Psychedelic Bubble*

In my image 'Psychedelic Bubble,' I explored macro bubble photography using my Canon EOS 200D II and 60mm Macro lens. The image captures a colourful abstract pattern, created with the obstacles of motion, lighting, and timing.

**48. Madison Mueller**

*Planet Ocean*

Our planet; made up of 70 percent ocean, appearing blue from outer space, controlled by the waters that circumnavigate it. Once teeming with life, its waters once bubbling with the chaos of life beneath the waves. Once healthy. Now quieter. Where life once thrived, it now struggles and fights to survive. My painting is a vision of what it once was, and what I hope, with prompt change, we can make it again.

**49. Diana Neggo**

*Timeless*

As I stand before my acrylic painting, I feel deeply connected to the ancient Murchison landscape. Ochre and burnt sienna swirl together, echoing sun-soaked rocks that have endured for millennia. Bold, fluid brushstrokes capture shifting light over rugged hills. Layers of paint embody my response to this sacred land, inviting the viewer to feel its warmth, history, and enduring beauty.

**50. Lyn Nixon**

*Coral Colony*

‘Coral Colony’ explores the vulnerability of coral to human-induced climate change. It seeks to draw parallels between the coral colonies and our collective human existence. Coral bleaching serves as an indicator to changes in the earth's temperature and gas emissions. The work invites the viewer to consider the changes to the earth's coral formations as early warning to the fragility of the global environment and the human ‘colony’.

**51. Holly O’Meehan**

*Artefact: Repurposing our rubble*

What will humans think of our society in a thousand or more years? The fact that we have been careless with our resources and superior to all other living creatures will be more than obvious. This artwork explores the satirical idea that perhaps we need to develop products that allow us to be perceived in a higher manner; what if we could trick our future selves into thinking we are better at recycling and repurposing our waste.

**52. Jill Paynter-O’Meehan**

*Euphoria 2*

‘Euphoria 2’ represents joyful moments or memories captured in the physical world. Recreating something fleeting into a more permanent state, suspended in space to enhance the concept of pausing time to experience and enjoy with appreciation. Curls of crochet represent how our memory is fluid and ever evolving, with hints of brightly coloured and ceramic beads to truly highlight our special memories.

**53. Lori Pensini**

*Driftwood*

'Driftwood' honours truth-telling with Wardandi Elder Sue Kelly. Her Wardandi great grandmother Elizabeth Hill, (circa 1850) was denied government support because she couldn't prove she was Australian. Portrayed next to her is Sue, now 75. Highlighting the recent 'no' vote, has much changed when we talk of displacement and belonging?

**54. Annette Peterson**

*Decenter*

'Decenter' is about shifting perception. Just like the self, the image must be dismantled to appreciate alternative viewpoints. I created this image as an artist in residence at Mt Flora Lookout in Stirling. I used my room's lights, windows, and walls as filters to create unique images. It made me think how our thoughts and memories shape our internal world, but decentring allows us to see in new ways.

**55. Ross Potter**

*Edge of the Big Rock*

While traveling in North Iceland on an Artist Residency, I became overwhelmed by the feeling of being on a big, cold rock in the middle of the ocean. This monochromatic landscape was a major juxtaposition to what I had experienced back home in Australia. This drawing of the cliffs, dappled in icicles, was created using graphite on thick watercolour paper showing the unique shapes and contrasts of the foreign environment in which I was immersed.

**56. Clinton Price**

*Transience*

Artist delves into the notion of when does a place become a non place. First coined by Marc Auge to refer to spaces of transience where human beings remain anonymous, places that do not hold enough significance to be regarded as "places". The question is when does a place transition to a non place...

**57. Tess Rafferty**

*Fragments*

This artwork captures the love of a dog. By fragmenting her features, it let me focus in detail on parts of her that you don't often think to paint. Dogs' faces are what we photograph, what we hold close. But there's more to them, more beauty in their paws, their necks, their fur. I wanted to capture the detail, the overlooked. But most importantly, our furry friend.

**58. Jeannette Rein**

*Extinct*

Climate change is one of the most important issues we face. Changes in biodiversity is causing some species to become extinct and the only evidence of their once existence will be their remains—skeletal forms.

**59. Peta Riley**

*Vulnerability - A delicate balance of life, what's the alternative*

Coral reefs provide vital protection and inspire bio-innovations, from bone grafts and medical implants to water purification. Seaweed is an underutilised source of superfoods and renewable fuels. My porcelain seaforms are layers of colour, patterns, and repetition, with a sense of movement. They invite engagement with my imaginative, floaty world, encouraging reflection on our delicate connection to our threatened marine ecosystems.

**60. Brad Rimmer**

*Trayning Town Hall A/P No1*

'Trayning Town Hall' is part of 'Nowhere Near', a series exploring the vestiges of a vanishing Wheatbelt era. These halls, once the beating hearts of farming communities, now sit in varying states of disrepair or have vanished altogether. As rural populations dwindled after the early '70s, so too did their purpose. This photograph stands as both document and elegy, contemplating the fragility of place and memory.

**61. Renee Rose**

*Whispers in the ash*

Ash and burnt lands, scars of the past. Yet, in the embers, new life will last. Our roots connect us, deep and strong. To the land, our ancestors, where we belong.

**62. Vicki Sangster**

*Construction Crew Prestart*

Walking past a pile of pallets and offcuts soon to become one of the Mandurah Giants. I noticed galahs perched inquisitively, inspecting the work as though ready to start themselves. This moment inspired 'Construction Crew Prestart', capturing the playful connection between nature and creation. Now, with the Giant complete, the galahs still return, a reminder of wildlife's enduring presence in our world.

**63. Valerie Schönjahn**

*The Fields*

Finding intrigue in Isamu Noguchi's sculpture 'The Field' from 1948, my series of sculptures interpret Noguchi's work into a personal present-day context. Meditating on the themes of growth, roots, resources and culture, and wanting to remain hopeful around the continued value of these concepts.

**64. Daniel Smith**

*Ghost Walking*

All of my work explores the theme of impermanence. Any further explanation means I haven't done my job well as an artist!

**65. Anna Speirs**

*Favourite Game*

The painting shows a lovely moment with my daughter, where I can't wait to see her happy face. Her joyful expression is hidden, just like in the game itself, where the fun is in the mystery and the search. Through this artwork, I explore the beauty of these fleeting moments, when a child's laughter is waiting to be found.

**66. Nicole Steenhof**

*Sea Dream*

This painting was part of a series that explored recurring dreams with a sense of particular place and an immediacy of being. The sea functions as a container for a myriad of meanings, and its transience and ever-moving nature defy categorical solidity. A strange limited palette evokes a sense of unknown, subverting a seascape into a dreamscape.

**67. Wade Taylor**

*Carnival*

Every year around November the clowns start appearing. Seemingly under the cover of night. Perched on a scorched front lawn, peering over a Colorbond fence. Gormless smiles and bobbing heads, vacant stares, half-deflated. A glorious snag in the fabric of suburban monotony. For the outer fringes...the circus is coming to town.

**68. Nathan Thomas**

*Joomooloom (Boab nuts)*

The animals carved onto these Boab nuts are special to us as both totems and food. They are important cultural figures from my father's Country – Karajarri Country through to my mother's – Gija Country. I am connected with these animals through my culture and dreaming. I want to share my knowledge with people who see my work.

**69. Mark Thompson**

*Morpheous*

Currently I am thinking about the concept of creativity and ideation. If I materialise an idea and then remove part of it, does that original idea still exist?

**70. Tyler Thomson**

*Stump*

This work is inspired by grass trees, particularly the stumps that are left behind. Recreated through acts of repetition and with traces of the human hand. Built up one by one using a mould from segments taken from the plant. Following ideas of growth/life, death, memory and time. An empty vessel of something that once was but still holds presence.

**71. Sarah Thornton-Smith**

*Aurora!*

'Aurora!' emerges from the fleeting brilliance of an aurora australis sighting near home—a quiet spectacle where light and time momentarily held still. Inimitable hues pulsed between presence and absence, breathing with the landscape. Using timber as a grounding element, I sought to distil that experience into form, alternating oscillating hues to capture the light and nuanced colours, inducing a euphoric moment, inviting the viewer to stay awhile.

**72. Joie Villeneuve**

*Drifting Venus*

This painting explores the sensuality of water, floating, and the passage of time. It captures a dreamlike state where objects drift, memories surface, and forms dissolve. The buoys serve as markers, guiding yet surrendering to the currents. The 'Venus de Milo' emerges as a worn yet timeless presence of beauty and femininity speaking to the need for that kind of energy. Collage elements like sheet music and layered textures evoke remnants of history, carried by the tide and absorbing stories along the way.

**73. Claire Worts**

*Mint*

This vibrant portrait of the artist's child enjoying an ice-cream captures a fleeting moment of pure joy and depicts a cheekiness of character. Minty hues of the melting ice cream and cool sky, pop against the peachy tones of the subject's young skin and warm smile convey a carefree, summer mood. The artwork was created using marker and coloured pencil on paper. Visibly sketchy line and passages of an undone quality add texture and interest.

**74. Anastasia Wright**

*Peaceful Night*

Background anxiety is like tinnitus. One can feel it only in the quiet of the night. What is this ringing? Sweet lullaby or a wake-up call? Can you hear it too?

**75. Jurek Wybraniec**

*Proposition (Assemblage 13)*

‘Proposition (Assemblage 13)’ silently invites the viewer to consider the work. Coloured planes and the configuration of the assemblage, change, in relation to the viewer’s physical relationship to it. Observed over time, the viewer, may become aware of ‘Proposition’’s interaction with light and space. By investigating the interaction between colour, materials and space, my intention is to reinforce, the connections between painting, and architecture.

**76. Dane Yates**

*SEL F\_\_\_ PORT RA I T ;*

‘SEL F\_\_\_ PORT RA I T ;’ explores the fractured nature of identity in a world dominated by political, environmental, and technological noise, where the distorted self-portrait highlights the tension between internal vision and external chaos, while the sound design, with its nostalgic layers and glitches, evokes a sense of disconnection from the past, capturing a longing for coherence amid the pervasive noise that fragments both memory and self.