

forget me knot

2023 Visual Arts & Design Exhibition
10th – 26th November

Opening Night
Friday 10th, 6 – 8pm

ACU Melbourne Gallery
26 Brunswick St,
Fitzroy

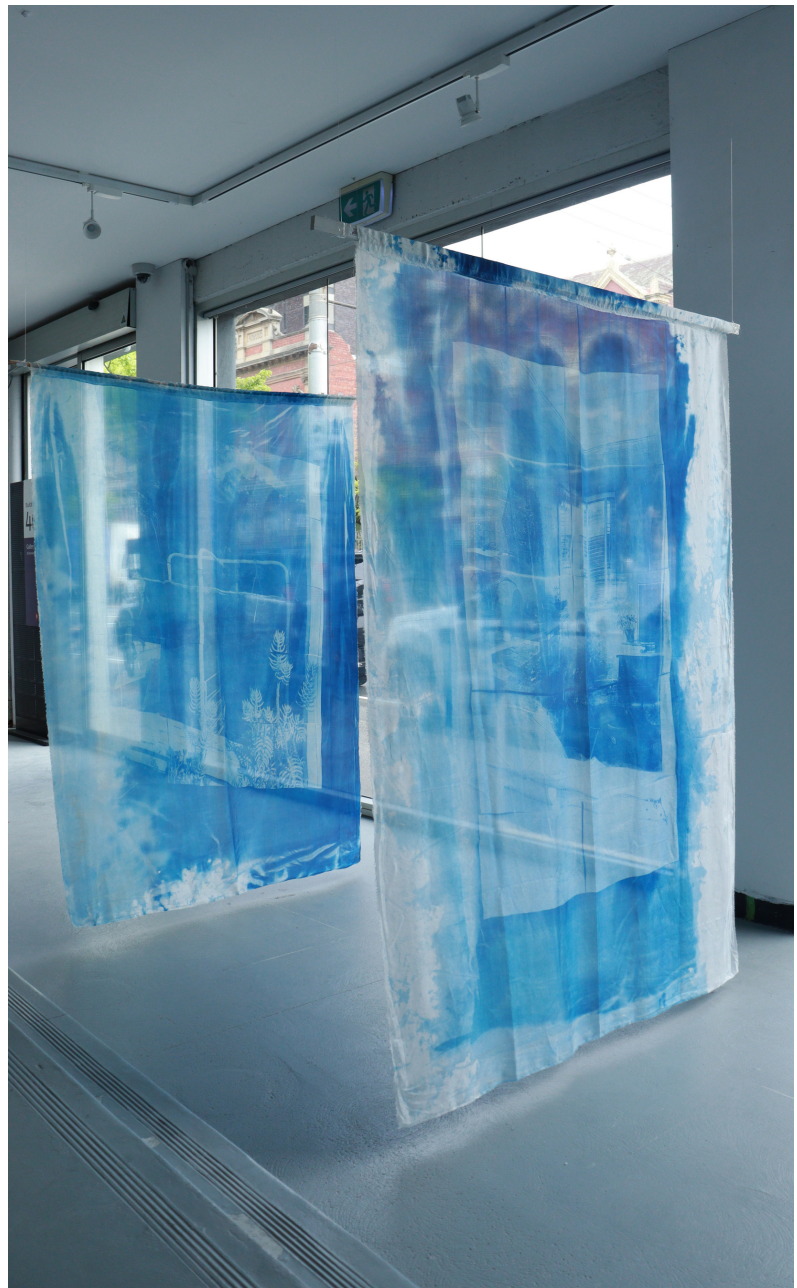
Gallery Opening Hours
Wednesday – Sunday
11am – 4pm

OUTSIDE LOOKING IN. CYANOTYPE ON SILK. JO HOLMES 2023

When we find ourselves occupying an "in between" space it deserves our attention - a closer look to unpack the range of emotions that can catch us. Loneliness, fear, excitement, expectation. How did I get here? Learning how to live creatively within this space is worth exploring.

I have used the ledge of a window as a metaphor for a liminal (threshold) space. Drawing on the connection and understanding of home and homelessness. A time of great uncertainty. Am I home, looking out? Am I homeless, looking in?

Mark making is important to me,
Producing an artwork that communicates.





KEEPING THE FAITH

IVANKA SUGUMAR

Keeping the faith is an extension of the body of work I made last semester, a series of three collages based on biblical themes. This semester I have created a series that focuses on five different biblical themes, specifically some of my favourite verses. This body of work includes more of my own photographs and imagery, an ambition I had going into this project. My motivations remained the same; to portray the Christian faith in ways that haven't been explored in traditional religious artworks. Although I know not everyone shares the same faith, if I am able to provide a viewer with even the smallest portion of hope and peace of what my faith brings me, then I can say these pieces were successful.

‘HIDDEN’

KATE SMITH

CHARCOAL ON PAPER

What hides underneath. Worlds in our dreams, stories untold, whispers of secret hopes. Mine laces the pain and magic together. Are we ever brave enough to have those clouds become our reality? Still life represents our reality. Here the facets of myself are broken up and it is within the sky that the hidden wishes of magic and hope live. Inspired by the emotional depth found in the verses of Edgar Allan Poe and Charlotte Smith's poetry, the scale of the artwork magnifies the intensity of the 'memento mori', serving as a poignant reminder of morality. Wherever you look, the skeleton remains in your vision.

The creative process remains hidden when an artwork exists in its new place; a gallery wall. There is disconnect from the life of its becoming. Within the creation there is a certain intimacy, where the hidden alchemy of the artist's connection with the medium persists. The artwork conceals the chaos of its creation, a chaos depicted through the line of charcoal on the ground. I invite you to feel discomfort in the imperfections of the artwork, notice what your perfectionist may say. Cross the threshold and uncover the untold narratives within.





HOARDING WHAT REMAINS BETH KERR

Hoarding What Remains is a mix of found objects and hand crafted pieces that come together to induce a sense of excitement. As you open each draw, these photos and artefacts align to explore history and reflect on untold stories of millennia past. The interactive element, which is common in my work, evokes a sense of wonder and immersion that guides the audience in this reflection. The title, "Hoarding What Remains" is a play on two ideas. One, that often archeological sites were previously some type of hoard buried in ritual or in hopes to not be found. The second, holding on to the last vestiges of ancient societies and civilisations that have been colonised, invaded, or uprooted. My aim with my art is to get the audience excited about history and mythology, to find comfort and escapism in simpler times. But to also critically evaluate how the past can inform the future

EVANGELIA ANGELIQUE BOUSIOS

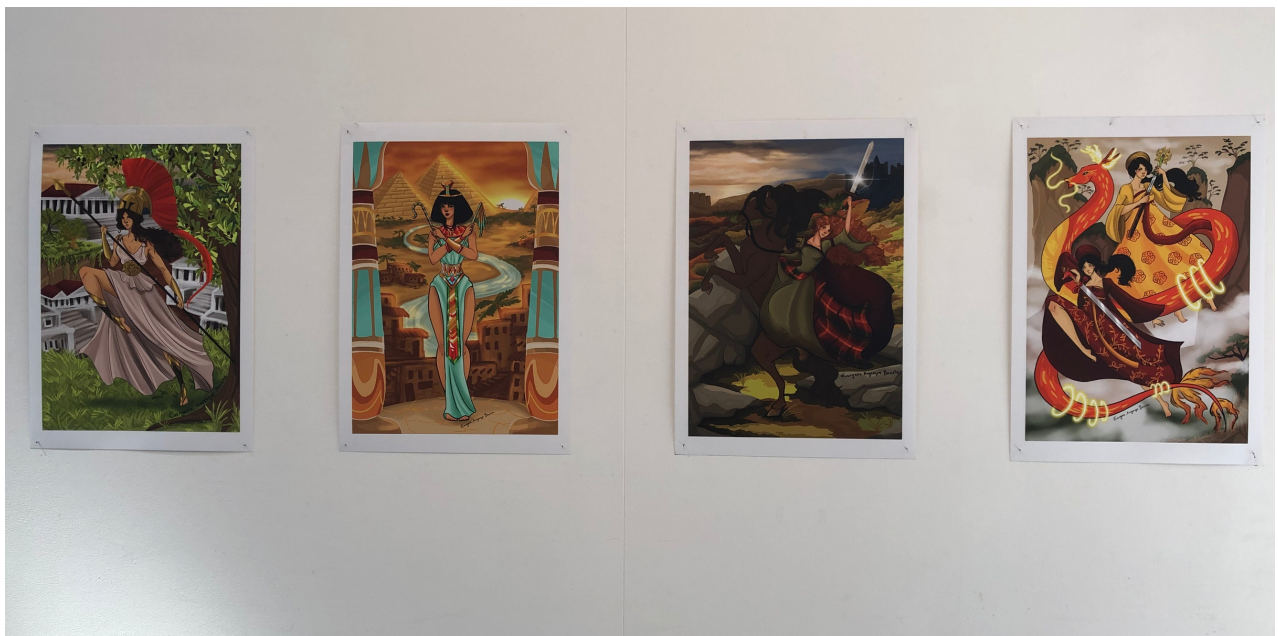
I am a Greek Orthodox, whose father is Greek, and mother is Vietnamese.

My work is about my love for history and love for culture. I have loved history since I was very young. This was sparked by my love of television and films, as a visual learner my love for music, history and especially art came from TV.

I chose to depict people who are the pride of their countries, Athena (Greece), Cleopatra (Egypt and Greece), Boudicca (Britain), and Trưng Trắc and Trưng Nhị (Vietnam). I have always been very proud of the cultures I am a part of, which is why this work is so important to me and I feel a personal connection to the subjects.

I used a digital art program (Procreate) to draw the final works. However, I used mixed mediums for the sketches and designs. I am most confident with traditional art but have been pushing myself towards working with digital.

I like to create art that makes me happy, often avoiding anything dark or political statements. However, I am protesting for the return of the Ancient Greek artifacts taken by Britain (not forgetting the many other artifacts that Britain has stolen from other countries). The Parthenon marbles were built by the Greeks for the goddess Athena over 2000 years ago, they will always RIGHTFULLY belong to the Greek people.





LAURA ELIA

'SPRINKL'D CAKES - BRAND IDENTITY - GRAPHIC DESIGN.

I created brand designs for a bakery I created called 'Sprinkl'd Cakes' a bakery based in Melbourne, owned by two sisters who share a love of baking like my sister and I. Sprinkl'd's philosophy is to create magical, bespoke cakes that bring out the personality in everyone.

No cake and no person is the same! Everyone has different tastes, everyone likes different amounts of frostings/ toppings. Cake decorations can be minimal or grand ; you create what you want!

The name Sprinkl'd relates back to all the different types of things that can be used to create sprinkles on the cake, a touch of magic. The brand design is fun, minimal yet understanding of what the bakery stands for. With bright colours as the owners wanted a bright, unique bakery.

AISLING NEVILLE CONCATENATE

Meaning to put together subconsciously, this installation combines digital illustration and fictional ephemera with gothic and early modernist influences in its absence of colour. I wanted to emulate the experience of gradually learning more and more about a person or concept, until you start to wonder when your desire for knowledge becomes voyeuristic and intrusive.

From the way one's face twists, to the casual uncanny that resides in each illustration, a multifaceted narrative slowly unfolds in this secluded little world.

the translucent thread between certain figures and pieces of ephemera call the need to see them beyond their physical depictions, and to do what you will with the secrets you've learned. At what point does one's relationship with the fictitious become parasocial and alter their perception of reality? Maybe until you and other readers publically boycott the author into bringing the protagonist back from the dead (as was the case with Sherlock Holmes after his supposed death at Reichenbach Falls). I wish to leave that to the spectator to decide.





This work pays homage to the long line of textile artists in my heritage. From my great great grandfather who was a trailer to my great grandmother a seamstress and my Gran who is a Quilter. The quilted jacket not only shows the history of my ancestry, but also is a visual representation of me. Each fabric used connects to a time in my life. Some pieces are from past projects, seen through the pattern connects to memories from my childhood through to now. The colours of photos next to the work of the past works and my granny's reaction to the work. The fabric cascading down represents pieces removed through my life.

LIFE THROUGH GRANNY
SQUARES
NIAMH WILLIAMS
COTTON FABRIC, DRESS
FORM, INTERFACING

MAGGIE

NIAMH WILLIAMS

FABRIC BLOCK PRINTING INK ON
CALICO FABRIC, DRESS FORM,
FOUND PHOTOS AND PAPER.

i have always prided myself on my family history of Trailers and Dressmakers and Quilters. This dress is in homage to my great great grandmother Maggie Robinson, who was a Dressmaker and made the dress I was christened in. The neckline of the dress is reminiscent of fashion in the early 1800's through Europe where my family is from. Another inspiration for this work is my passion for travelling and seeing the world, this has been showcased through the repeated pattern hand printed into the dress which is inspired by different European tiling which I saw whilst travelling on and off over the past few years. The collage of photos and textiles situated above reflects related images such as my great great grandmother, myself the day of my christening, trial fabric from making this dress as well as sketch designs for the dress and other measurements that I used to create this work which is fitted to my measurements.





"PILLOW FORT STORYTIME"

KAVINI GUNATHILAKA

CURTAINS, WOOD, PAPER,
BLACKBOARD PAINT,
MANCHESTER, CHALK, SENSORY
OBJECTS.

The story time nook intends to evolve the art of storytelling whilst retaining that Childlike sense of wonder you get from reading a book and watching the pages come to life! My artwork takes heavy inspiration from Maurice Sendak's book "Where the Wild Things Are" a book I have loved since I was a child and I honed in on the emotional development a child goes through and their lack of self regulation when going through turbulent emotions. Themes such as sensory experiences and community are explored through the layered elements that entice your 5 senses and some of the elements were made in collaboration with the children at Vinnies Noble Park Education Program work. My intention with this work is for everyone to come in and experience the story they feel most comfortable in and offer a sense of escapism for the hustle and bustle of everyday life.

‘REMEMBRANCE’ KIRI IOANNIDIS CYANOTYPE, CROCHET AND EMBROIDERY ON MATERIAL

This work is a shrine dedicated to the loved ones in my family that I have lost over the past 6 years. Using an age-old method of cyanotype, established in the 19th century, images of family members have been used to preserve memories on material. This was a cathartic process for me, as rummaging through old photos generated moments of reflection and love for those we have lost on the way. Crochet and embroidery are two skills that both of my grandmothers often practiced and taught me. Including these techniques in my work supports the narrative of familial ties to working with textiles. Those depicted with a halo above their heads are our dear ones who have departed, my aunty in 2017, grandfather in 2019 and my grandmother in July of this year, 2023.



CATARINA GARZON

ME, MYSELF, AND NATURE

In this series of photographs, I want to capture the connection between womanhood, femininity, and nature. Just as nature evolves through seasons, so do we women by having our own cycles of growth, resilience and transformation. Through each image I tried to capture life, vulnerability and beauty. This is a visual narrative of what it means to be a woman in a world that perceives femininity as a weakness. I want to express the notion that it is not only acceptable but vital to feel, to express ourselves and to embrace all the aspects of our womanhood. It is a call to never feel ashamed of our sensitivity, our nurturing instincts and our ability to create and heal. While taking this photograph I was also confronting a part of myself that I used to hide as I did not like to be seen vulnerable or sensitive, now I take pride of all the parts of me that make me experience life at its most. by exposing my own portraits to the world I'm also liberating myself of the fear of being seen and judge for what I truly am. This work is an invitation to embrace and love every part of us, to empower ourselves and to inspire others to do the same.





ROSE SHANNON

FEMININE BEAUTY

Through a fusion of acrylic paints, gel printing and carefully selected magazine cuts, I attempted through these prints to explore the concept of the idealised female form. I used photos from glossy magazines such as Vogue, women's weekly and Hello as the subject matter. My artworks mirror the fleeting nature of society's ideals of beauty. The immediate process of making these prints reflects the instant impressions the magazines have on the self worth of women. The unpredictability of this technique emphasises and celebrates the imperfections and juxtaposition to the reality and fantasy of magazine culture. I included the original cuts from the magazines to represent this and also to present the exploitation of the original image. I hope through this artwork to initiate a contemplative dialogue on the empowerment of embracing one's unique self in the face of societal pressures.

SOPHIA LIMA

BY THE FIG TREE.

PHOTOGRAPHS IN FRAMES

My photographic series, "By The Fig Tree" focuses on the embodiment of the elderly, specifically my life alongside my grandmother and how special it is to appreciate the time you have with them and the knowledge you gain from them. I knew that my personal project was going to be something meaningful to me. All along I thought it would be what I always do, sketches. It wasn't until I began my group collective that we experimented with the art form of photography and I knew that it was what I wanted to continue working with. There is something special about photographing a moment that you may notice everyday but not stop to really admire and appreciate.

From a young age, I was raised by my Yiayia (grandmother). She sacrificed so much to immigrate from her home country to Australia. Ever since I was little I spoke her tongue and she taught me how to cook some of my favourite comfort meals to this day. I lived in Greece at a young age and that is when I truly felt a connection and fell in love as I was taught more about the way of life over there. When first starting this project, I wanted to capture the importance of bringing that part of the Greek village to her home here in Australia, not just in portraits but the ordinary things that mean alot to me. She never speaks without her hands, her kitchen window looks directly out to her extremely hard earring garden. She has to stand and wave each time I leave the house as her form of a blessing, she never lets me leave without taking a couple lemons home. It's the little things like these that made me fall in love with who she is and how much she does for each and every one of her grandchildren.

As the audience looks into each photograph I want them to think of their own grandparents and appreciate them while they still have their time left. Also recognize that even though it can be difficult to maintain your heritage in a new country, it is never something to be ashamed of. I spent most of my life trying to connect with my greek family while still trying to recognize my spanish side of the family and juggling both can be extremely overwhelming when trying to learn the culture of Australia from friends while living in a house that is not native to it. Learn your culture's meals, learn the language and do whatever it may take to make a connection with the family you have left around you.

After taking a handful of photos, I selected the few that really encapsulated who she was as my grandmother. I spent several hours editing and colour grading each picture as I wanted the photos to feel warm, like a summer morning out on her back porch, where she would sit and read my coffee grounds. I decided to curate the photos within frames, inspired by my yiayia's home, in which her living room is filled with paintings and photographs of her children all over her wall. This way, I mimicked her living room wall onto this wall, and handpicked each frame from old vintage stores to create an environment much like my yiayia's house. Everytime i look back at these I feel as though I am standing in that house again, and I get a childlike happiness.





AKANDII VANNA

Andii Miller (AKAndii), upcycled materials, enamel spray paint, photography printed on transparency film, canvas, original audio.

A walk-in room installation experience of a messy girl's bathroom with all its perceived vulgarities. The title Vanna (Ванна) translates to bath in Ukrainian, representing AKAndii's cultural background.

This body of work is a sculptural homage to Frida Kahlo's "What the Water Gave Me" (1938) oil painting. Kahlo's bathroom, particularly the bath, was a therapeutic and reflective space. AKAndii shares this remedial process with Kahlo. Original audio of AKAndii in the bath is played to activate the space as well as to invite the audience into her private bath time.

Items represent an everyday display of a cisgender female's bathroom. This includes symbolism of menstruation, childbirth/pregnancy, Bartholin cysts, vaginal surgery, sexual trauma, abortion, virginity and any other reason for vaginal bleeding.

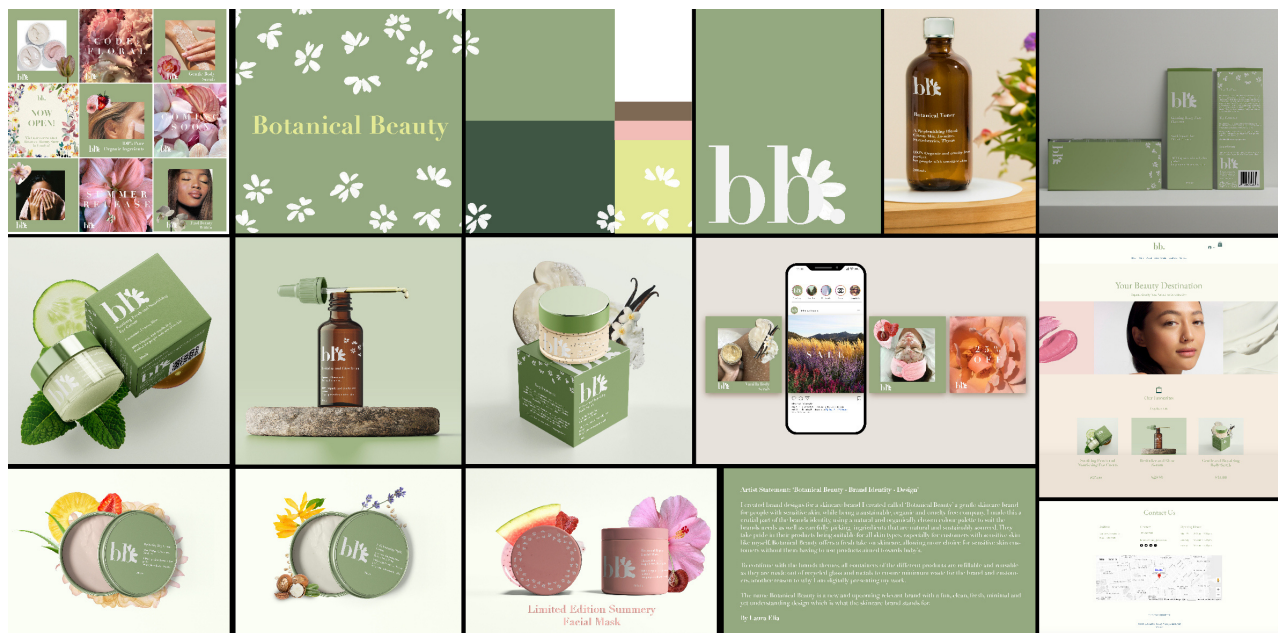
This faux bathroom also represents the abjection of vaginal bleeding. A topic of shame and secrecy yet a common experience amongst cisgender females. We bleed for many reasons, not just with menstruation. May this installation normalise conversations around vaginal bleeding to dissipate the social shame associated with it.

LAURA ELIA
BOTANICAL BEAUTY -
BRAND IDENTITY -
GRAPHIC DESIGN

I created brand designs for a skincare brand I created called 'Botanical Beauty' a gentle skincare brand for people with sensitive skin, while being a sustainable, organic and cruelty free company. I made this a crucial part of the brands identity, using a natural and organically chosen colour palette to suit the brands needs as well as carefully picking ingredients that are natural and sustainably sourced. They take pride in their products being suitable for all skin types, especially for customers with sensitive skin like me. Botanical Beauty offers a fresh take on skincare, allowing more choice for sensitive skin customers without them having to use products aimed towards babies.

To continue with the brands themes, all containers of the different products are refillable and reusable as they are made from recycled glass and metals to ensure minimum waste for the brand and custom-ers, another reason to why I am digitally presenting my work.

The name Botanical Beauty is a new and upcoming relevant brand with a fun, clean, fresh, minimal, and yet understanding design which is what the skincare brand stands for.





ROSE SHANNON

“THE UNFORTUNATE CERTAINTY OF TIME”

This project recreates frozen moments in time through screen printing which have been forgotten about, Preserving cherished memories, inviting viewers to yearn for the past while appreciating the beauty of the present. This work reflects my own family's lost history originating in a small country town. This series plays on the idea of the unreliability of memory and attempts to recontextualise the modern view of digital photography in comparison to analogue photography.

- “A house is also a vessel for memories but what happens when a house begins to crumble? Are all memories lost?”
-

CATALINA GARZON

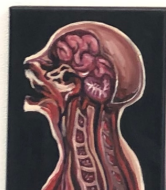
BEYOND THE FLESH

With this series of paintings, I want to delve into the world of human anatomy, exploring the raw beauty that lies beneath the skin. These works are a representation of the magnificence of our existence, as they seek to bridge the realms of life and death, showcasing the human body as a fragile yet extraordinary vessel.

Society often focuses on external appearances and superficiality. I aim to change that perspective by showing that we are all flesh and bones. The human body, with its muscles, organs, and bones, serves us on the journey of life to experience the world, from the simplest of joys to the most profound of sorrows.

By dissecting the human form on canvas, I invite viewers to confront the fragility of our existence and the inevitability of our mortality. Each painting serves as a reminder of the transient nature of life, emphasizing that beneath the facade of flesh, we are all connected by the same essence.

In this series, I encourage viewers to embrace the beauty of imperfection, to see that even in our most vulnerable states, we are magnificent. The concept of life and death in these paintings serves as a reminder that, within our transient existence, we find a profound sense of beauty in our shared human experience.



EVANGELIA ANGELIQUE BOUSIOS

My dream job is to become an illustrator, and to one day illustrate the stories I have written. I have always been passionate about art and history, which is evident at the number of times they have overlapped. I have always loved character design (especially due to growing up watching cartoons and animation) and this work is a true showing of what I do. Every day I am drawing, whether it's on my iPad or on printing paper. I want the viewer to see my unrelenting head, all my passions and ideas spilt into small zines. Even as an adult I still find myself looking for books with more pictures than words, which is why I wanted to create the zines. The zines also makes the viewer to feel like they are flipping through someone's art book, getting a personal look into my art. Art is very personal to me, which is why I never create work that has a deep meaning or emotion, but drawing things that genuinely makes me happy.



A SCAPBOOK OF ANAMNESIS KIRI, BETH, AND MIAH

fillNostalgia is a buzzword in today's society. We see constant reboots, remakes, and re-releases that invade the consumerist market. However, there is an aspect of Nostalgia that is closer to the heart, and more wholesome. When we allow ourselves to revisit some of the best times in our lives, when the pressures of a dying world, a buckling economy, and overtaking technology don't weigh on our minds. There is beauty in finding comfort and escapism in the childish world of our past. This piece seeks to invoke that reflection in the audience. To transport them to a simpler time in which they can reminisce on stories of their childhoods through a lens of positivity, safety and hope. It also aims to create a chain reaction of storytelling that develops and continues far after the exhibition ends. We have done this by contemplating the past and ensuring we bring a fresh perspective, much like other artists who centre around the theme of Nostalgia.

For this project, we've taken inspiration from the concept of postage stamps. These universal items are a representation of history, biography, geography, culture and art. They are used to show proof of purchase for postage, however, for this project, they represent recognition and reflection on our memories.

The text and borders on these cards were digitally printed, the numbers a representation of when the memory occurred. The animals and plants are hand-printed linocuts, ranging in colour to best represent the moment. With a focus on flora and fauna, there is variety in the subject matter of species we each have fond memories of. However, we found overlapping stories that centred around certain Australian plants, such as gum-nuts.

Our collage piece is intended to be almost cathartic, as we lay and arrange our individual memories into one collaborative piece. The process throughout this whole project allows for a period of reflection on moments in our lives that we each find significant in our own ways. Especially as memory can be a fickle thing.

As we all age, memories can fade in our heads. They may only show as blurs, or only appear as blocks of colour. They may show up as shapes without any definition. They may show up in a singular dimension, without any animation, like a snapshot preserved for eternity. The images may not be as vivid as they once were. We even change the memories over time, plucking and choosing the parts that matter most, whether those be moments of brilliant joy, or even bittersweet moments that have us in lament.

It's important to acknowledge these cherished moments that give us a sense of familiarity no matter how faded they become. It's important to look fondly on those times, which are so precious in days where those moments are few and far between. It's better to look back on those times with fondness than with grief, though while the two can be closely connected.

This is why we wanted to share this with as many people as possible through this exhibition.





NICOLLETTE BOUSIOS

Fascinated by the ancient Greek practice of depicting stories through art, I decided to centre my major project around the story of the Trojan War. I used the shadow box technique as the vessel for the storytelling, with pottery scenes detailing the events leading to the devastating conflict along the sides of the box. I also symbolically placed a portrait of Helen of Troy in the centre of the artwork, as she is often viewed as the catalyst that ignited the events of The Iliad. Despite the ambiguities behind Helen's fatal departure from Sparta where she was either abducted or eloped with Paris, Helen carries significant guilt for the brutal battle even being described as 'the face that launched a thousand ships' to Troy. Helen's blame is mirrored throughout history where women are made scapegoats in times of warfare, crisis, and great political change, which was echoed during medieval times when witches were being blamed and burned for corrupting society. Ultimately, just as the ancient Greeks used art as a powerful tool to convey societal values and messages, I intend to use the story of the Trojan War to highlight how women like Helen of Troy are often used as scapegoats, while the role of the men who carried the swords and spears goes largely unquestioned.

THE COSMIC FRONTIER ODDITIES LAURA, AISLING, NICOLLETTE, EVANGELIA



THE COSMIC FRONTIER ODDITIES LAURA, AISLING, NICOLLETTE, EVANGELIA

Our group, The Cosmic Frontier Oddities, started with a collaboration between the shared interests of digital art and applications, as well as a shared interest in video games/MMOs (otherwise known as Massively Multiplayer Online games). We collaborated to create a meeting space, similar to the virtual meeting spaces online, to reconnect with friends and family, for example, going online during the COVID lockdown when the connection was lost. Make characters with your own special touch like character creations in games. Bringing together our individual interests, curating a specialised character based on a subgenre of popular fiction.

We started with multiple collaboratives works in brainstorming, until we settled on two ideas.

One of the ideas was to create a building where we all would draw multiple windows telling different stories. It kind of goes with this idea of where when you look at a house you always wonder what kind of

people may live there, and what kind of life they may be living, (which ultimately led to our character creation and storytelling). The second idea was the exquisite corpse. This technique is often used among friends as a fun activity.

By folding a piece of paper into four sections, everyone gets a turn to draw either the; head, torso, legs and feet, without seeing what the last person created. We were inspired by these artists; Jean Marcel, Jean Arp, Sophie Taeuber-arp, Óscar Dominguez. Who created their artwork in 1935.

We were originally planning on creating a shared digital exquisite corpse, but as we created our characters, we realised that mixing them up would've been very difficult and would have ruined our characters. Transforming into this lobby/waiting room, for our characters to interact and go on adventures.

Our main inspiration/ideas for creating this came from MMOs/ online games such as Club Penguin and Among Us where lobbies/waiting rooms are used to make people come together in a digital space. It inspired us to create a meeting space, a coffee shop, for each character to come together and connect. This connects to the aspect of digital escapism and a connection to our loss of connections in COVID, remembering a time when we used games to reconnect with family and friends after such a long time of no connection. Games such as Animal Crossing and Dungeons and Dragons also have been main inspirations as these games allow players to construct their own character and participate in an interactive storyline built by a referee figure dubbed the 'dungeon master'. Using character creation, we have self-expression of ourselves through choosing outfits, personality traits and different occults.

Our discussions allowed for a shared piece of work where we were able to connect well and collaborate with each other. Our use of the same drawing software allowed for accessible and remote exchanges of our ideas, while introducing each other to our differing art styles and interests. We all worked together on different aspects of the meeting space as well as talked about what type of meeting space what the meeting space would be together and talked about what this shares meaning with, then we all went away to create a character to put in the space, we come from different walks of life and come together.

The Purpose of our group's artwork is to make people feel a connection of a time and with friends and family during COVID-19. We can connect with people as well as digital escapism through a virtual space as a response to isolation and these lockdowns. It's a fun way to escape reality, to live a life not of your own, and to be someone who could be the complete opposite of you. It's to help people embrace their inner creativity, whether it is through their art style or creative writing.



AKANDI

ESSENSHELL

FOUND SHELLS, GLASS CLOCHE WITH
METAL BASE, ACRYLIC PAINT, EPOXY
RESIN GLUE.

Shells serve to protect vulnerable creatures from harsh sea conditions, just as adults should serve to protect our most vulnerable humans (children) from traumas in life. These broken/traumatised shells reveal their unique life experiences and the lengths they've gone through to protect their inner soft creatures. As a parent, I would go through anything to protect my children. Some smaller shells even seek refuge inside larger shells. Shells, like adults, are nurturing and hold space for those in need.

Weathered and bashed by the cruel conditions of nature, shells persevere to protect - wearing their damage with pride. Scars and imperfections are beautiful on shells as well as on humans because they tell us a story of resilience.

AKANDII

THIS TOO SHELL PASS

FOUND SHELLS, PASTA, BEANS,
UPCYCLED SHELL POOLS,
ACRYLIC PAINT, ENAMEL PAINT.

A socially-engaged artwork that bring the audience back to childhood for a moment of nostalgic reflection and exploration. A tactile experience of painted shell searching amongst sensory mediums.

Shells serve to protect vulnerable creatures from the harsh sea, just as adults should serve to protect our most vulnerable humans, children, from traumas in life. Shells that have been traumatised are broken and scarred, left on the beach unwanted. These shells highlight imperfections and celebrate their damage. This body of work has been a cathartic process of art making. When dealing with complex emotions of childhood trauma, remind yourself that “this too shall pass”.





‘YIA YIA’S GARDEN’ KIRI IOANNIDIS CYANOTYPE ON PAPER

My yia yia's (grandmother in Greek) pride and joy in her life was her garden. Growing fruits, vegetables and flowers was something that she had a great passion for, often outside most of the day tending to them.

After losing my Yia Yia in July, we found ourselves in a position of wanting to keep looking after these plants in her honour. We frequently visit and water the plants at her home and holiday house, wanting to keep them thriving in memory of her. This artwork includes photographs of some of her favourite flowers. It is a recognition of her love for nature and nurturing, through a nostalgic, traditional artistic medium.

MIAH LOFTS

In a land, far, but not too far away, there lies a hidden land surrounded by mountains where the Dinner Lady lives. The Dinner Lady stays in a humble cottage that everyone calls a castle. She creates a refuge for those who need a place to stay, though she isn't known for leaving the castle often, she always gives her friends a warm cup of tea at the end of the day. Those residing in her land include a myriad of pink bears, a giraffe trained as a dentist and midwife, some creatures from the rivers and ocean who the dinner lady has granted the ability to breathe and fly in the air, and many, many more. All of these residents are super important to me, as I felt inspired to memorialise them after getting a casual job at Build a Bear, when I was compelled to dig out my old teddies who were trapped inside a box, and felt a rush of peace come through me. There's a sense of protection that comes from something as innocent as your stuffed toys who protect you when you sleep. It heals the inner child, and I wanted to create a comforting feeling that brings back a joy that was once lost, with all the fantastical elements that would've come from my inner child's imagination. I used a mix of copic markers, prismacolor pencils and watercolour for my pieces, as well as some photography to edit together a yearbook, as I took a snapshot of a warm moment with Annalise and Bubblegum on a tire swing, then with all of them together like they were taking a school photo, and finally a year book where I gave them all accolades for what importance they had to me, or my maternal Grandmother June Glew, adding some sentimental comedy into the mix.

