

## POST

23 Oct – 13 Nov 2020

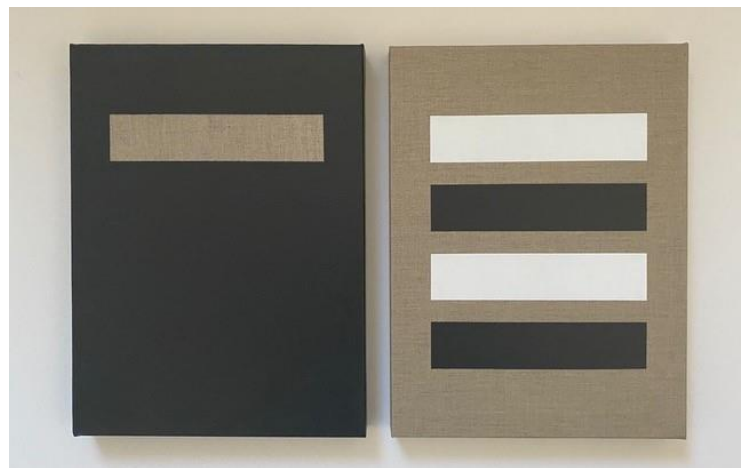
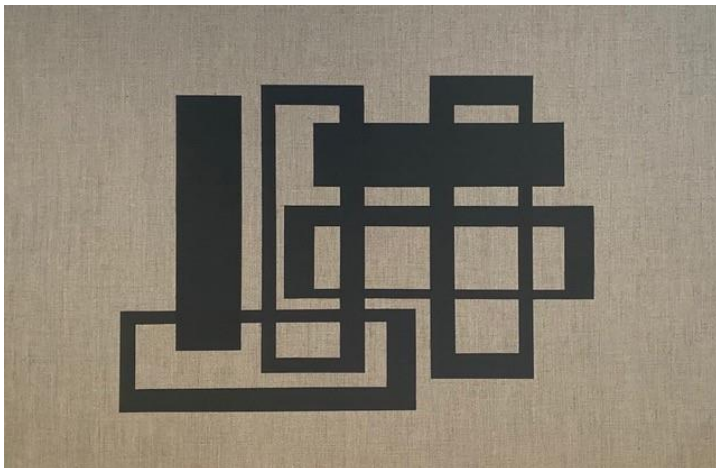
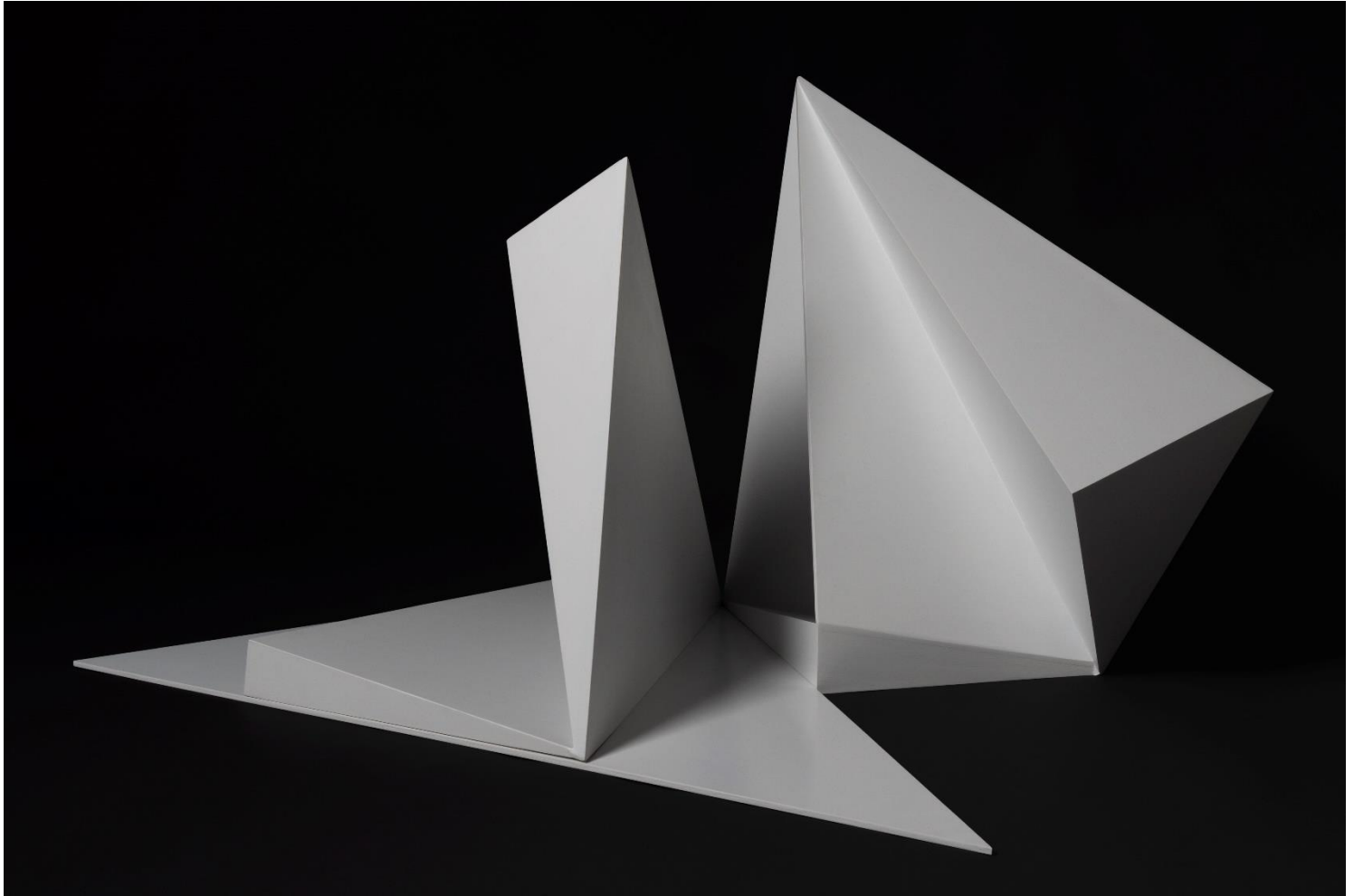
[gALLERY@NMTAFE.WA.EDU.AU](mailto:gALLERY@NMTAFE.WA.EDU.AU)

Alumni of NMTAFE visual arts explore diverse approaches and media, tackling a range of contemporary themes in their post-TAFE art practices. Working across 2D & 3D, the common thread is a genuine commitment to enquiry & experiment developed during their studies together.

### Charmaine Ball

**graduate Visual Art Advanced Diploma 2016**

My practice responds to structural elements encountered in the built environment. Architecture and materials - forms, angles, shadows - provide impetus for response. Spanning sculpture and painting, my work is characterised by an exploration of line, shape and colour. Formal geometric composition is paired with an organic approach that imbues a liveliness to abstract pieces.



Images: Repose 2020 Acrylic on MDF 1008mm square x H630mm Photographer Eva Fernandez,  
Inside Looking Out 1, 3 and 4, acrylic on Belgian linen



**Hannah Becsi**

**graduate Visual Art Advanced Diploma 2016**

*Submerged emotions    Swimming in undercurrents    Looking for a lighthouse* (author unknown)

Using raw and textural materials, my work explores the vulnerability of the human condition. The making process is a tussle of resistance and surrender, like an emotional see saw set in plaster and charcoal.



Image: To Pearl City, Mixed media on paper

**Jane Grierson**

**graduate Visual Art Advanced Diploma 2016**

An interest in the tactile and aesthetic qualities of crumpled paper led me to create this set of intimate still-life paintings. This ad hoc collection of urban detritus – an empty cup, obsolete iPod, discarded nangs – tenderly captured post-use, serve as props for a narrative of contemporary life. Whether conceptually posed, observed or found in situ, these works are the result of an ongoing exploration of the materiality of both subject and medium.

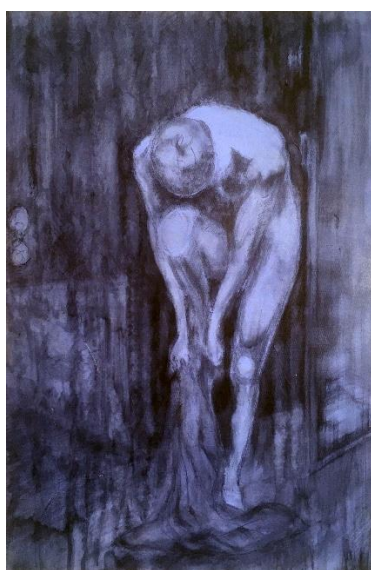
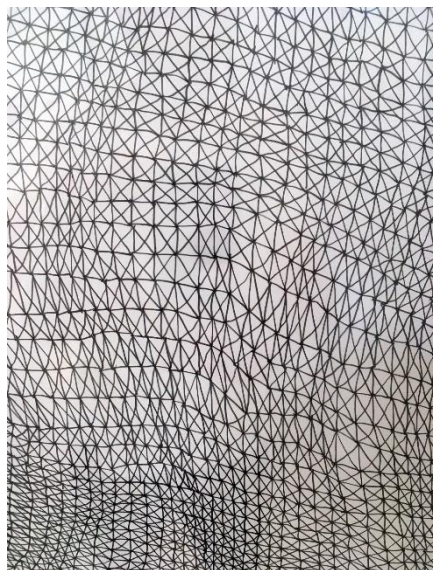


Images: Paper Cuts, Panacea, Subject to Change, 2020, oil on board, 23.4 x 23.4 x 3.4 cm



**Chris Hair****graduate Visual Art Diploma 2016**

The experiencing and making of art has always been a major part of my life, however I had to wait until studying at TAFE to completely immerse myself in its production. I love to draw, so here are some of my recent graphite/charcoal works.



Images: Chris Hair - Body 2 (detail), marking pen on paper; Night 2, graphite and acrylic on canvas

**Marina Kailis****graduate Visual Art Advanced Diploma 2014**

This has been a strange and unsettling year. During the lockdown period I experienced a pervasive sense of unease, and for a time I was unable to focus on my art practice. Slowly these feelings lifted and I was able to begin working in earnest again. I returned to creating figurines referencing the Victorian era of ceramics, resulting in my new series entitled *Doris, Austin and Friends*. In these objects I have tried to convey a touch of playfulness – possibly even wistfulness.



image: Doris, Austin and Friends Series, 2020, glazed porcelain, 27x14x14 cm approx.

**Lukas Mack****graduate Visual Art Advanced Diploma 2016**

I work in many mediums and materials; wherever an idea takes me. Enough Rope demanded of me a photographic approach to reflect not only the isolation and confinement many in 2020 have felt but also the experiences of those who struggle every day with chronic illness and/or disability.

Meanwhile, Grandma's table continues my exploration of family, heritage and the broader emotions familiar and 'familial' objects embody. Though the concept always comes first, my material leaning towards string, reclaimed wood and domestic objects persists through this work.



Images: Enough Rope 2020, Digital photographic print, 84 x 59cm

**Marina van Leeuwen****graduate Visual Art Advanced Diploma 2016**

I am interested with our relationship to place, particularly in moments of accidental pause and distraction. This year has extended those pauses to periods of communal waiting: where we hand over possession of our time to some-*one* or some-*thing* else until we gain permission to move on. Like many of us, my own 'iso-pause' was spent on the sofa watching other women waiting through their own fictional narratives on the small screen. The seated figure has become a motif for this series of paintings exploring this both active *and* passive state of being.



Image: Just Wait Here, 2020. Oil on Linen approx 600mm x 600mm

**Tiana Walker**

**graduate Visual Art Diploma 2019**

I create soft sculptures, all experiencing emotional and physical sensations related to trauma and healing. Sewing by hand allows for a slow meditative process which is contrasted in some works by the hardness of wood and the jarring process accompanying it. The aim is for people to see their own healing processes in the work.



Image: Wanderers, 2020. Fabric, wadding, wood