

**Teresa Busuttil:**  
**Sinners Grotto (2023)**

*Audio & image description:*

*Sinners Grotto* is a sculptural installation in the corner of the gallery. A salvaged rowboat stands upright dimly lit in blue light. An orange light with a water-like ripple effect illuminates the inside of the boat, which is entirely adorned with luminescent seashells. The boat casts a strong arc shadow. There is an arrangement of candles, cigarette butts, wine bottles, a green cast of a bong, and petals on the floor surrounding the boat. On the wall hangs a warped stained glass clock and a blue fishing net. The clock features four minute hands and does not tell the time.

*Bio:*

Teresa Busuttil works in sculpture and installation. Through her art she explores identity, diaspora, and her connection to her Maltese heritage. She is interested in memory, truth, and the ocean.

*Artwork themes:*

*Sinners Grotto* is inspired by the artist's Maltese heritage and relationship to the sea. The artwork is dedicated to her father, who was both a fisherman and a career drug dealer. He migrated to South Australia by boat. It explores the complexity of being both foreign and local, moral and criminal, honest and deceitful.

**Truc Truong:**  
**Buoyancy (2023)**

*Audio & image description:*

*Buoyancy* is an installation comprised of a red inflatable fishpond staked by a tall crucifix which is engulfed in an array of dismembered soft toy limbs. Intermittently a water feature is activated producing streams from the crucifix into a pool of toy fish Koi.

*Bio:*

Truc Truong works with portraiture, assemblage and installation. Her art explores social constructs and everyday life. She is inspired by her Vietnamese heritage, and uses joy as a playful way to explore adversity.

*Artwork themes:*

*Buoyancy* explores themes of grief, love, and faith. It's a reflection on how traditions and connections are influenced by colonialism. The artwork explores how some beliefs like peace and love have been co-opted with violence and authority. The use of the Koi fish and crucifix symbolise migration, redemption, and resilience. Koi fish are an important symbol of luck, fortune, and perseverance because they can swim upstream against currents.

**Georgia Button:**

***One Day I'm Never Gonna See Your Face Again (2023)***

*Audio & image description:*

*One Day I'm Never Gonna See Your Face Again* is a single-channel video projection. The work features the artist's last remaining grandparent, her 92 year old paternal grandmother, at her home in rural South Australia. The video is slowed down to half-speed and follows the grandmother through the home documenting her personal objects. The video highlights a collection of biscuit tins, family photographs, crafts, and plants in the garden.

*Bio:*

Georgia Button works with videos and sound to explore how film connects to her memories, experiences in rural places, and the concept of loss.

*Artwork themes:*

*One Day I'm Never Gonna See Your Face Again* is influenced by the artist's loss of two grandparents in close succession last year and her regret of not documenting more of their lives. This work reckons with the fear of losing someone; intimately recording her last remaining grandparent's life and home on film as a way to keep memories alive.

**Brad Darkson:**  
**Treaty (2023)**

*Audio & image description:*

Treaty is a multi-channel video installation across 7 screens. The screens, displayed in a horizontal line, each play the music video for 'Treaty' by the band Yothu Yindi. The video features the band in concert, footage from the Gove Peninsula of industrial bauxite mining, ceremonial dancing led by band member Witiyana and children dancing on the beach. It also features footage of the 1988 Barunga Festival where Prime Minister Hawke is shown participating in yidaki-playing and spear-throwing competitions. The work builds in volume and intensity as the screens all play at once; the video starting and finishing at staggered paces.

*Bio:*

Brad Darkson works in cultural revival, sound, sculpture, animation, video and site-specific installation. His art is informed by his First Nations and Anglo heritage.

*Artwork themes:*

*Treaty* discusses the Australian government's promises to Indigenous peoples at three key moments in history: 1988 when a Treaty was first promised by a Prime Minister, 1991 when Yothu Yindi's 'Treaty' music video was released as a response to unfulfilled promises, and the 2023 Referendum regarding an Indigenous Voice to parliament.

**Jennifer Mathews:**

***Waiting to get cooked (2023)***

*Waiting to get cooked* is a body of 3 sculptures.

***Under Easy Chairs***

***Starch Cross***

***Austerity meal (rice on a needle with beetroot)***

*Audio & image descriptions:*

*Under Easy Chairs*

*Under Easy Chairs* is a grouping of 3 stainless steel chairs perched atop of a grid installation of an office-like ceiling. The chairs are without any soft furnishings and fixed in place together with visible fixings. Their design resembles that of a medieval throne. There is a resin cast of a splattered egg on each of the seat backs.

*Starch Cross*

*Starch Cross* features a diamond shaped vinyl print of a sweet potato imposed over an image of a gravel footpath in a forest. An outline of a cross made from aluminium overlays the diamond image.

*Austerity meal (rice on a needle with beetroot)*

*Austerity meal (rice on a needle with beetroot)* is an aluminium octagon featuring a vinyl print at its centre. The print is a close up of a grain of rice on the end of a sewing needle imposed over an image of a close up of the inside of a beetroot.

*Bio:*

Jennifer Mathews works with metal, digital collage, and light. She combines careful use of materials with a playful approach to putting together found images. She explores the connection between nature and the man-made world, and how humans impact the natural environment.

*Artwork themes:*

*Waiting to get cooked* explores the effects of modern urban environments and the strange situation where we face both resource scarcity and overconsumption. It takes inspiration from the plain, unexciting look of everyday places like hospitals and offices, aiming to change how we think about what's practical and efficient.