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My practice explores the tension between nature and nurture, the interplay of futility and hope, and the ongoing imprint of the human presence on the environment. I'm drawn to glass for its dualities — fragile yet enduring, transparent yet obscuring — qualities that mirror the contradictions I explore in my work.

Influenced by artists like Kait Rhoads and Alphonse Mucha, I use structured yet intuitive processes to create a blend of ornamental detail with emotional and environmental depth, aiming to prompt reflection on our place in the natural world — how we affect it, and how it, in turn, shapes us. Through light, fragility, and form, I seek to evoke both the beauty and the burden of being human.

Catherine Burrell McKnight

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I work predominantly with oil paint, a medium I began to explore two years ago and instantly fell in love with for its soft workable qualities. Within my work I am often drawn to themes of childhood memories, childlike curiosity and wonder. Particularly with my painting Pandorea I wanted to evoke a nostalgic feeling reminiscent of the light and joyful perspective I held of my surroundings as a child, to achieve this I utilised colours that I associate with that time in my life as well as having the painting be a self-portrait referencing one of my childhood photos. When it comes to the style of my paintings my main focus is to capture detail and the likeness of the person I am portraying, as well to hold some realism while still appearing painterly. I hope to draw the viewer in like they would be to a story's illustration and see the work in a childlike light.

Piper Look

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I primarily work with oil paints on canvas; however, I have also been exploring other media, such as sculpture. The idea behind my work is to explore symbolism by depicting memories and creating a visual representation through a combination of mixed media. When viewing my work, I aim to evoke a heartfelt response in the viewer, allowing them to pause and truly engage with the piece, whether it's emotionally or physically.

The work 'Wysheid oordra' (Passing Down Wisdom) was influenced by the wildlife paintings of David Shepherd and the light quality of the Impressionist artists, particularly Claude Monet. The sculpture 'Gordian Knot' takes inspiration from sculptural artist Kate McGuire, whose work explores complexity and transformation.

Kendra Apperley

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*'Fili Foglie e Figmenti'*

"There are 4 ways of interacting with others and the world: thought, feeling, sensation, and intuition."

-Carl Jung-

For me, engagement with the world is shaped by the rhythms, traditions, stories, and cultural spirit of my Mediterranean roots.

This and the process of handling, forming, and shaping a malleable substance - of learning my way around its likes and dislikes, possibilities and limitations, what is feasible and what is not - is what inspires my practice.

Materiality interwoven with learned and inherent inherited traits, how they interconnect and evoke a response in me shapes my thoughts and thus my creativity.

I would like to evoke empathy and connection in the viewer, even if my concept may be unfamiliar to them.

The continuous thread (filo) between ancestral and embodied knowledge is not a fixed memory, but a felt knowing. The way hands know how to form material without necessarily having been taught, and how through this conversation, connecting me with something older than this lifetime, I form the thread to my past, my ancestors. Through this process, I and the medium I am using are remembered and can create a new voice in a contemporary form.

Marina G Belsito

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