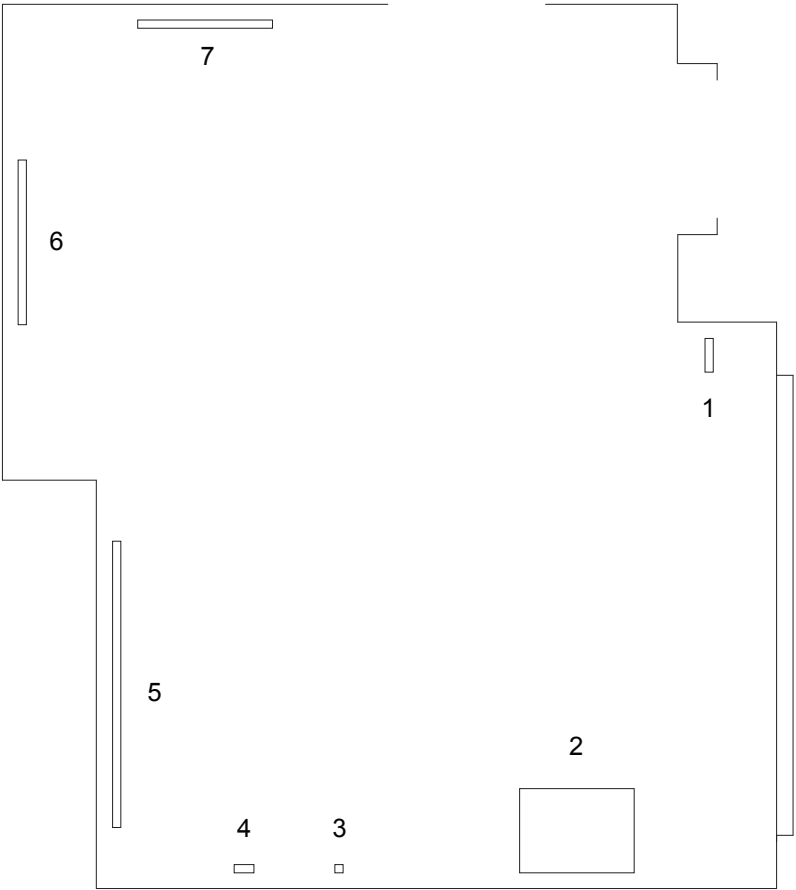
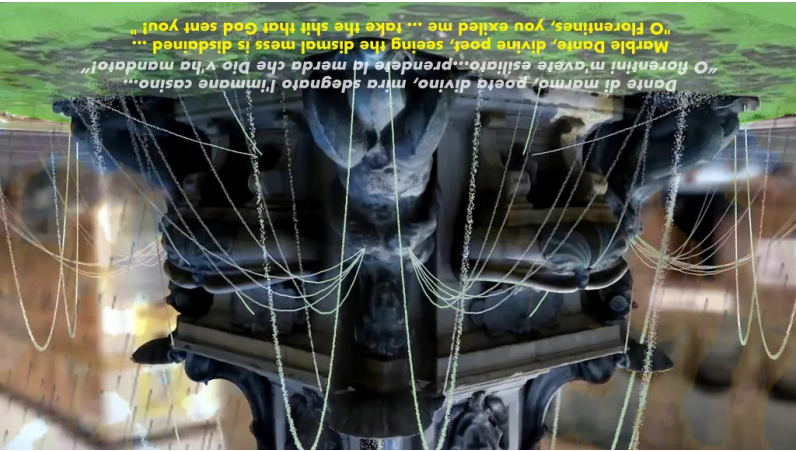




Bruno Booth, *You are very important to me, as you will no doubt find out* (2024), Marble, Stainless steel, aluminium, 150 x 30 x 30cm, installation view.



Pascale Giorgi, *Flood me once shame on you, flood me twice shame on me* (1333-1557-1966-2019) *different century, same shit* (2019), video with sound, 4 minutes and 51 seconds, video still.



1. Bruno Booth, *You are very important to me, as you will no doubt find out* (2024), Marble, Stainless steel, aluminium, 150 x 30 x 30cm.
2. Germaine Chan, *My World* (2024), video game, dimensions variable.
3. Bruno Booth, *The weight of the world in your pocket* (2024), pigmented expanding foam, stainless steel, 1 x 1 x 1cm.
4. Bruno Booth, *In the front, double tap* (2024), sand cast aluminium, 40 x 12cm.
5. Darcy Cronin, *Brick by Brick* (2025) A3-A5 size screenprints, 180 x 150cm.
6. Pascale Giorgi, *My love went to the Uffizi and all I got was this shitty postcard (after Titian)* (2019), digital collage wall adhesive, postcard and chewing gum, 164 x 109cm.
7. Pascale Giorgi, *Flood me once shame on you, flood me twice shame on me* (1333-1557-1966-2019) *different century, same shit* (2019), video with sound, 4 minutes and 51 seconds.

In the front, double tap (2024)
*You are very important to me, as
you will no doubt find out (2024)*
*The weight of the world in your
pocket (2024)*

Bruno Booth

These works are from Bruno's 2024 exhibition *High Fantasy* low expectations, a project that stitches together the escapism of fantasy aesthetics with the harsh reality-check of life in late-capitalism. Across painting, sculpture, and video, Bruno's project surveys the grim economic landscape of metropolitan Boorloo and the regional north of Western Australia. Bit by bit, these creative artefacts parody fantastical ideations of mundane pursuits for basic economic survival, in a manner that is constructive and sarcastic. Exploring what's at the forefront of the WA working class' anxieties through tongue-in-cheek fashion, Bruno examines the dual absurdity and legitimacy of modern day proletariat coping mechanisms that are used to add a bit of glamour to increasingly difficult late-capitalist quests (such as home ownership, a living wage and access to education). Referencing video-

game tropes, speculative fiction aesthetics, generative systems of human/machine collaboration, scam email booby traps, even medieval swords found at the bottom of the sea, *High fantasy*, low expectations indexes the fairy-tale-meets-pipe-dream nature of economic survival in exceedingly dire circumstances.

Bruno Booth is a Walyalup (Fremantle) based artist working across painting, sculpture, video, sound and public, interactive installation art. Booth's work explores the complexity and dissonance that exists between the physical and the cultural. The artist often uses the motif of movement to engage with economic, social, or bodily navigation through contemporary society, unpacking topics that we're conditioned to passively ignore or actively dismiss along the way.

My World (2024)

My World is an experimental game where the illusion of freedom collides with unseen systems. Choices unfold as questions, yet answers slip into predetermined patterns, echoing the tension between autonomy and design. The work blurs play and control, inviting reflection on the unseen architectures that shape desire, action, and fate. In its shifting pathways, *My World* unsettles certainty: is agency ours, or merely a performance within rules already written?

Germaine Chan

Perth-based artist Germaine Chan, a Fine Arts graduate, works across painting and digital media. Her practice draws from spirituality, faith, and shared human experience, reimagining traditions through a contemporary lens. Blending material and digital processes, her works meditate on universal experience and the restless search for meaning, transcendence, and belonging.

Brick by Brick (2025)
Darcy Cronin

Brick by Brick investigates the use of propaganda historically while subverting it and employing its absurdity to create ironic posters using inspiration from today's main source of propaganda, social media. Through displaying the prints in an overwhelming manner, I aim to represent the nature of social media and the brains of those affected by anti-social ideas due to the overwhelming amount of misinformation available online. I have created this project as I believe people are being persuaded by the ideas presented to them on social media too much when it comes to ideological topics.

This project aims to use propaganda memes as a way to poke fun at these absurd ideologies while also creating my own absurd ideas that riff on the constructs created by these communities.

Darcy Cronin is an emerging artist out of Boorloo / Perth currently studying a Bachelor of Creative Arts, Fine Art at Curtin University. Their work spans the mediums of printmaking, photography, digital media, and sound primarily focusing on human experience and our connection to the world while occasionally exploring the more cynical side of human nature.

*Flood me once shame on you,
flood me twice shame on me
(1333-1557-1966-2019)
different century, same shit
(2019)*

*My love went to the Uffizi and
all I got was this shitty postcard
(after Titian) (2019)*

Pascale Giorgi

Drawing from her experience while living in Italy, this exhibition is an exploration of clumsy empathy retold through the appropriation of the rich yet cold aesthetic heritage of Italy. In this exhibition, the artefacts of a frigid humanism are degenerated and reconfigured into forms which are shaped by uncomfortable humanness. Objects and images are riddled with frustration toward a prestige aesthetic landscape which is so indifferent and irrelevant to the contemporary hell-scape of the European news cycle.

Pascale Giorgi is a multidisciplinary artist, working mainly in sculpture. She has exhibited her work in numerous group and solo exhibitions in Italy and Australia. In her practice, ancient and medieval culture and visual languages are often borrowed and repurposed to make way for mash-ups, hybrids and translations.