

TITLE: 'Transport: The Mobility of Life'
NAME of ARTISTS: Ashleigh Hokufanu & Zoe Lawson
MEASUREMENTS: 600 mm diameter, 30cm long.
MEDIUM USED: Thread, dowel, polystyrene ball, photographs, acrylic paint

Transportation is the international method of moving. Whether walking, using bicycles or inter-pacific freight ships, transport affects every aspect of life and daily routine. It provides a means of movement for people, animals and goods from one location to another around the world. Internationally, the modes of transport vary depending upon environmental, social, cultural, economic, and geographical factors; however, they all have the same purposes and play an important role in human life.

The occupation of transporting impacts health and wellbeing because of the overwhelming impact it has on all human life. Transport provides opportunity however if there is a lack of

transportation facilities it can reduce accessibility to goods and services; health facilities; employment and education; leisure activities and the formation of relationships and social networks.

This artwork explores transport in an international context because it is important to human life. It identifies various modes of transport as; despite differences they all have equal meaning and purpose. The mobile is used to display this concept as it has constant movement symbolising the reality that transport can make the 'world go round'.



OCCUPATION ARTICULATION: A World of Possibilities

Welcome to the final Graduating Student Occupational Therapy exhibition within the Bachelor of Occupational Therapy program, the exhibition of the class of 2013. This exhibition is part of a course entitled: Occupational Science in International Contexts, which will no longer be offered within the Occupational Therapy program.

Many Occupational Therapy students in the University of Newcastle Occupational Therapy program do not consider themselves able to produce visually creative forms of communication. As such the exhibition represents a journey both for the students and those represented in these works. It demonstrates student ability to overcome their personal perceptions and the associated challenge of these perceptions. In addition it demonstrates their abilities to collaborate with a colleague who has a different personality and overcome the associated apprehension. Furthermore it demonstrates the ability to leave their 'comfort zone' and explore unfamiliar issues relating to a core concept of their practice: Occupation. This journey promotes exploration of the possibilities of occupation around the world. It has facilitated a developing understanding of an international perspective of the positive impact of 'doing' upon health and wellbeing despite disadvantage or dysfunction.

Each artwork depicts the everyday occupations or occupational issues of people in various geographical locations and/or cultures around the world. Some represent the everyday challenges faced by the majority of the human race. Many of these works reveal the innate drive to 'do' (perform occupations/activities) possessed by most humans. This drive contributes to the maintenance of emotional health and thus wellbeing. The works also depict the creativity and resilience of people of all ages despite dysfunction, cultural group or location.

We hope you enjoy the 2013 and last exhibition and are inspired by the achievement represented by each artwork. We hope through the works that you will perceive the creativity of these final year Occupational Therapy students, along with identifying the power of occupation to improve health and wellbeing in daily life.

Gjyn O'Toole

Course Coordinator 2013
Occupational Therapy,
School of Health Sciences
The University of Newcastle

TITLE: Dance: Language of the Soul
NAME of ARTISTS: Ashleigh Clynch and Norsyamimi Rusli
MEASUREMENTS: 56.9cm x 48.8cm
MEDIUM USED: Acrylic paint, Canvas, Foam core

People dance because dance can produce change. One move can bring people together. One move can make you believe in the greater good. One move can bequeath or 'pass down' generations of beliefs and free the soul.

Dance can have many occupational purposes including communication, expression, education, recreation, therapy or entertainment and may function in personal, social, political, religious, spiritual and cultural environments.

This artwork depicts dance as a multicultural occupation, each style and expression unique to the particular culture. Dance within a culture promotes emotional expression, social interaction, community cohesion and the continuum of belief and values. This is often achieved through a significant performance that expresses ideas and retells stories. Dance allows the participants to translate beliefs and faith from mental and emotional to physical expression.



To each individual dance can be seen as a recreational occupation or a form of exercise used to develop motor skills and better awareness of their body. Engaging in dance enhances individual lives in many ways including increased health benefits, increased confidence, expression of self, social engagement and relaxation. It is a rewarding combination of physical activity, social interaction and mental stimulation.

Dance is the language of the soul.

TITLE: The Shadows of the Dancing.
NAME of ARTISTS: Jennifer Drayton and Nurul Johari.
MEASUREMENTS: 40cm x 64cm x 63cm
MEDIUMS USED: Styrofoam, cardboard, patterned material, paint, glue, sticks and wood.



The occupation of dance is a culturally significant activity that contributes to the optimal health and well-being of African people. Due to the issues of war, disease and food insecurity, many African nations host a high incidence of people with a history of trauma and neglect. Dancing is used therapeutically to express and reconcile past hurts and enhance resilience and recovery within African communities.

People value this occupation across all life-stages, genders and ethnicities within African nations, providing participants with an opportunity for healing whilst engaging in a culturally significant activity. The bodily expression and movement of dance can be used as a mindfulness activity to reduce hyper-arousal and manage difficult emotions resulting from a background of trauma. Engagement in dance can have a protective component that may shield individuals from emotional and psychological harm, through the provision of a safe environment to confront hurtful memories.

The communal nature of African dance heightens community integration, belonging and social support through engagement in a shared occupation. Therefore traditional African dance is a meaningful occupation that contributes to the optimal occupational health and wellbeing of African people with experiences of trauma and neglect.

TITLE: Cultural movements
NAME of ARTISTS: Alicia Fallon and Claire Ward
MEASUREMENTS: Each 43cm x 53cm
MEDIUM USED: Black and white photography

Dance refers to a series of rhythmic body movements that express a range of perspectives, emotions and concepts. Dance is a everyday, shared occupation used throughout the world.

Each dance pose represented in the photographs seeks to express the role of dance in promoting physical health by developing strength, balance and coordination. Dance can also be seen to provide a medium for the expression of emotions and of self. Thus, it can be used as a tool to promote physical and mental health along with overall wellbeing.

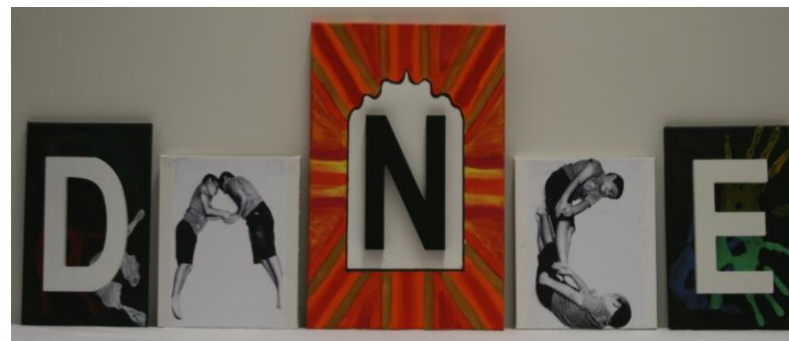
The unique movements, costumes, props and environments in this artwork represent the identity associated with and belonging to specific cultures. Cultural dances enhance individual understanding of history, traditions and religious beliefs. When dances are performed as a group, it can also strengthen social relations and communities.



The choice to use of a single dancer represents the reality that while traditional styles of dance vary depending upon their origins, they have all contributed to the development of modern dance, which today can be performed by all. An increase in technology, travel and cultural exchange have evolved dance into a universally interpreted, understood and appreciated occupation.

Photographs used with permission

TITLE: Slum Gods



NAME of ARTISTS: Paige O'Brien and Aaisyah Sairi
MEASUREMENTS: 2 25cm x 25cm; 2 23cm x 30cm; 1
MEDIUM USED: Oil paint, wood, photography, ink.

In an attempt to *break away* from the pressures of daily life, adolescent males in shanty towns in Mumbai, New Delhi and Bangor have embraced the *occupation of breakdancing* to demonstrate that there is more to *slum life* than poverty. Originating in America in the 1970s, breakdancing incorporates a mixture of street dance and athletics.

For these individuals, breakdancing has become an outlet to escape the struggles of growing up inside an over-crowded slum. Participation and engagement in this valued and meaningful occupation has positive effects on the lives, health and wellbeing of *B-Boys*. More than just a fun and free form of exercise, this occupation provides a sense of purpose and belonging. *B-Boys* are encouraged to work hard, dream of success, express themselves and inspire others.

United by a passion as they practice *together*, these B-Boys are committed to breakdancing, rather than drinking, stealing and drugs that are assumed to be some of the typical occupations of impoverished youths. Our artwork attempts to depict the other side of slum life that is absent from popular Bollywood films such as *Slumdog Millionaire*. Furthermore, we wish to communicate the resultant positive changes that participation in this occupation brings to their communities.

Photographs taken by Paige O'Brien and used with permission

TITLE: In my Hands
NAME of ARTISTS: Kate Buller and Alissa Riddell
MEASUREMENTS: 760 x 1530 mm
MEDIUM USED: Acrylic paint, paper maché, natural sand, shells, and recycle material.

This artwork combines multiple media on a single canvas to represent the occupation of Polynesian dance.

Traditionally, Polynesian dance was intended to touch the hearts of mortals as well as demonstrate respect to the deities. Contemporary Polynesian dance also embraces these concepts, celebrating culture and passing traditions between generations

The artwork presents the traditional dance of *Aparima*, a dance inspired by everyday life and activities central to health and wellbeing in Polynesian society. These activities include fishing and the gathering of food. The movements of the trunk and upper limbs are a key focus of the dance with the hands creating an interpretative connection to past and present stories.



The centrality of the hands in this artwork symbolises the importance of the way the dancers use of their hands to convey the stories. Each movement of the hand has a specific meaning, representing part of the overall story.

Despite the adoption of many aspects of western life within Polynesian society, Polynesian dance is still an integral part of Polynesian life. This is demonstrated in the continuing dynamic forms both traditional and contemporary of Polynesian dance an important and valued Polynesian occupation.

TITLE: Dancing Through the Dragon
NAME of ARTISTS: Sally Connell and Kate Thomas
MEASUREMENTS: 91cm x 61cm x 56cm
MEDIUM USED: Wood and Papier Mâché sculpture

Dance extends beyond just movement. It is engrained with social and emotional expression and a sense of belonging, brought to life by the physical abilities and teamwork of the performers. Dance further elicits aspects of tradition to express the essence of culture, ultimately allowing individuals and communities alike to embody their ethnic identity.

The Chinese Dragon Dance has been performed in areas of Asia since the Han Dynasty (180 AD) as the dragon was idolised as the ancestor of Chinese people and seen to bring good fortune. Today the dance is performed during festivals and ceremonies as an expression of tradition and a symbol of the Chinese culture.

This sculpture represents the meaning given to the occupation of dance by the performers. Just as the dancers uphold the dragon; a symbol of their ethnic identity, the aspects represented on their chest portray their meaningful engagement in the occupation. These aspects are expressed and gained through the performance and ultimately promotes the holistic health and wellbeing of the dancers.



TITLE: Following in the dragons footsteps to good health and wellbeing
NAME of ARTISTS: Clare Brorson & Jemma Gunn
MEASUREMENTS: 50cm width x 50cm height x 80cm length
MEDIUM USED: Wire sculpture presented on bamboo sticks, decorated with paint, beads and coloured paper.

The Lunar New Year is the most important traditional Chinese festival that has been held for thousands of years. During this time Chinese people celebrate good fortune by coming together as a family, enjoying meals together and exchanging red envelopes containing monetary gifts. As well, the Chinese decorate their homes, stores, streets and offices with 'duilian', lines of poetry that wish good fortune and health on all passers-by.

The Lunar New Year festival is characterised by street celebrations including the dragon dance and the explosion of firecrackers. The Chinese dragon legend is a benevolent and gracious creature. Its wisdom and power assures the wellbeing of the Chinese population, signifying good luck and longevity.

The dragon dances are performed at New Year to scare away evil spirits and bring good fortune to a community. Often, one performer holds a 'Pearl of Wisdom' on a pole in front of the dragon to entice it to follow as if searching for wisdom and knowledge. Fireworks signify the elimination of sadness or bad events of the previous year and welcome a successful and prosperous new year.



TITLE: A Journey of Sound.
NAME of ARTISTS: Michelle Browett and Jenna Worthing
MEASUREMENTS: 6 x 30cm diameter artworks
MEDIUM USED: Acrylic Paint on Vinyl Records

“Music; a magic beyond all we do here”

Albus Dumbledore

Music is an international occupation that is both an instrument of change and a symbol of tradition. Despite variations in music across the world, music has the ability to cross cultural boundaries and is often considered a universal language. It has existed throughout ancient societies to represent the core values and identities of different cultures.



The creation of music may involve a wide range of contexts, mediums and cultural applications. It provides an opportunity for people to engage in meaningful occupation. The meaning of music may lie in its use as a

mode of teaching history and culture, expressing ideas, evoking emotion, pleasure and unity, engaging in spiritual worship or as a means of obtaining money for survival. Engaging and interacting with music in these ways has many benefits to individual physical, social and emotional wellbeing.

In portraying a variety of international musical practices, we aim to communicate that music is central to the health and wellbeing of people around the world. Each record aims to showcase the ways in which music is created, performed and heard by people in international contexts.

In portraying a variety of international musical practices, we aim to communicate that music is central to the health and wellbeing of people around the world. Each record aims to showcase the ways in which music is created, performed and heard by people in international contexts.

TITLE: Medicyne Man
NAME of ARTISTS: Hannah Abd Razak & Monique Keenan-Norton
MEASUREMENTS: 1189mm by 841mm
MEDIUM USED: Paper, timber and authentic artefacts

This artwork depicts one aspect of the life of a medicine man in the Congo in Africa, reflecting the physical and spiritual aspects of this occupation.

Medicine men are highly valued by the people of the Congo, a place rife with disease. They live a nomadic life covering large distances on



foot providing their knowledge to those in need, knowledge they have obtained from their forbears and through much lived experience.

Their role is challenged by the uncertainty of survival and changing environmental conditions. The people of the Congo truly value these men, they are not solely physical healers but provide a sense of spirituality and a continuation of tradition, culture, health and wellbeing.

This artwork aims to provide the wider population with information and knowledge

supporting the belief and value in what these men provide through what they do or through their occupation.

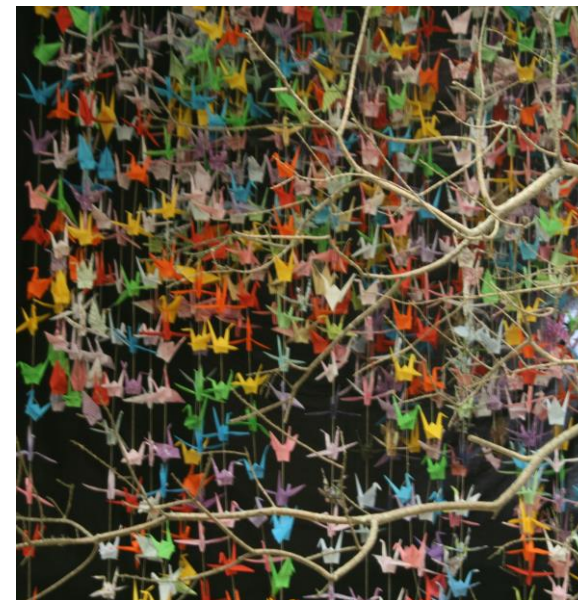
Although they continue to live this lifestyle with constant concern that they may not be able to assist, the meaning of health and wellbeing is seemingly dominant. This highlights the meaning of occupation within this population group and therefore the importance of maintaining and understanding cultural perspectives that may differ from our own.

TITLE: 'Senbazuru'
NAME of ARTISTS: Emily Devine & Catherine Trudgett
MEASUREMENTS: 3m x 2m
MEDIUM USED: Paper, string & tree branch.

This artwork depicts the occupation of traditional Japanese paper folding, 'origami'.

Traditional paper folding has been practiced in Japan since 1603 and is still a popular and meaningful occupation for many individuals around the world. Paper folding can create many and varied shapes including the most notable, the crane.

The experience of folding 1000 cranes was found to be an inclusive, engaging and challenging activity providing a sense of 'flow'. Folding can also be adapted or graded to suit individuals of varying developmental stages.



In Japanese culture the origami crane has a unique significance. The Japanese crane is a mystical native bird that is said to live for 1000 years. Therefore, folding 'Senbazuru' (1000 paper cranes) is thought to bring good luck, longevity or fulfil a wish.

Despite Japan being a world leader in technological advances, this artwork demonstrates that traditional occupations such as paper folding still have a significant place in Japanese society today. In conjunction with the social, mental and physical benefits that origami provides today in the general population around the world, folding 'Senbazuru' is especially meaningful within the Japanese culture in providing hope and wellbeing.

TITLE: Just People
NAME of ARTISTS: Ben Harris and James Hopwood
MEASUREMENTS: 12 20x25cm photos.
MEDIUM USED: Photography, Free standing mirror.

Occupation is universally common to all people. From the moment we were born to the day we are laid to rest we seek to engage in life through occupation. People of all ages and backgrounds use daily occupations to satisfy needs beyond need for food and shelter for survival. We were designed to have an innate longing to explore the world, develop relationships and express our unique identity to others. There is an intangible emotional connection to the occupations that fill our time; we give them value and they reflect our core beliefs.

This artwork offers a glimpse into the lives of the pictured people. Each detailed portrait represents a unique life with a vibrant story to narrate. Pictured is a farmer with a 'man's best friend', a young mother nurturing a new life, an older woman reading her life manual, a German tourist who 'lost some bark off his arm' skating, a 'dude' who lives for the next wave and a 'chick' who 'shreds like Jimmy Page'.



So why the mirror?

You are the occupational being or person; you tell us your story.

Photographs used with permission

TITLE: One Game
NAME of ARTISTS: Ashley Birrell and Jodie Dalla-Vecchia
MEASUREMENTS: Ball = 69cm circumference; hanging pictures 20cm x 15cm. Total hanging length of project 70cm
MEDIUM USED: Outer shell of a soccer ball, pillow stuffing, material, twine, grass roots, paper, cardboard and photographs.

People all over the world experience the occupation of leisure. Soccer is a leisure activity played in almost every nation and promotes enjoyment, mutual understanding and a common language, regardless of colour, age and background.

This artwork contrasts soccer in Africa and Australia. An African soccer ball is often handmade and constructed from material, grass roots and twine. In Australia, soccer balls are perfectly round, shiny and made in factories.

A noticeable difference is also observed in the soccer environments displayed in the hanging pictures. A typical African community plays soccer on a dirt field, in casual clothes, bare feet and shins, and using a grass root soccer ball. In Australia, soccer involves grass fields, team uniforms, soccer boots, shin pads and an official soccer ball.

Despite the substantial differences there is still meaning. The playing environment, clothing and equipment do not determine the quality of the game or its meaning. It is an occupation with a purpose of bringing people together in an enjoyable environment full of fun, smiles and happiness. It is a game where language and culture are irrelevant and people can develop, thrive and socialise in a non-threatening atmosphere.



Photographs used with permission: Christof Koepsel (Getty Images) and Gjyn O'Toole



TITLE: The Giant-sized Beauty Pageant
NAME of ARTISTS: Kayla Lawrence and Ruth Unwin
MEASUREMENTS: 760mm(W) x 505mm(L) x 260mm(H)
MEDIUM USED: Cotton material, glue, newspaper, paint, pastels, ribbon, wire, wood and wool.

Elephants have long held an important place in Indian culture. Worshipped throughout the country, Ganesh, the Hindu deity with the head of an elephant is believed to be the remover of obstacles and foremost of the gods. Elephants hold an important role in religious ceremonies, weddings and processions.

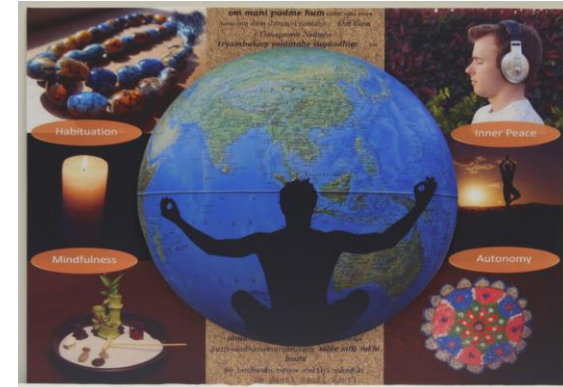
The Elephant Festival is held annually in Jaipur, marking the beginning of the Indian Holi or 'Colour' festival. Female elephants are washed, painted, groomed and presented in all their finery. A grand parade commences the festival and the 'best-dressed' elephant awarded status. Historically, Rajput kings use their best elephants during festivities and as flag bearers, leading wartime processions. The festival involves elephant polo, an elephant race and tug-o-war between the elephant and people.

Today, the Elephant festival remains a culturally and historically important day for Indian people. The event now is a popular tourism event, attracting crowds and income to the region. This papier maché artwork represents the significance of the elephant and the Holi festival in celebrating the culture and beliefs of Indian people.



TITLE: Meditation: Therapy For The Soul
NAME of ARTISTS: Izzatie Mohamed Khiri and Jessica Pratt
MEASUREMENTS: 600mm x 420mm x 4mm
MEDIUM USED: Photography and foam core

Meditation has been performed for thousands of years. The occupation originated in Eastern cultures for spiritual and religious purposes, however today is practiced internationally, with widely acknowledged physical and psychological benefits. Despite differences in methods, meditation often brings inner peace and enables the individual to orientate themselves to the present. Consequently, meditation is a significantly meaningful and purposeful component of individual routines, and disruption to its practice could be detrimental to the health and wellbeing of individuals.



This artwork highlights commonalities and differences of international meditation through photography and text. The international nature is depicted through the image of the globe. Meditation enables individuals to detach from negative thoughts and feelings and feel a sense of depersonalisation. This is represented through the black silhouette in the lotus position, commonly utilised to assist the process. Furthermore, the enlightening nature of meditation and the ability to provide perspective is symbolised by positioning the silhouette around the globe as it visually demonstrates individual holistic realisations that they are a small piece of a larger picture. The images surrounding the globe represent differences in meditation styles, which are contrasted by highlighted written text emphasising the universal health and wellbeing outcomes.

Photographs used with permission.

TITLE: Alkansya; a savings box
NAME of ARTISTS: Anai Mackenzie and Louise Zeeman
MEASUREMENTS: 610mm x 100mm
MEDIUM USED: PVA/superglue, balsa wood, acrylic paints

Fishing can have different meanings and values for many individuals around the world. It is a form of leisure, productivity or a means of survival and providing for their family. There are different forms of fishing for example commercial, recreational, traditional and game fishing. Each of these involves different methods and equipment. These styles of fishing hold different meanings within various cultures and contribute to community and cultural identity.

In Biton a remote island within the Philippines, fishing is their source of income; employment; nutrition and their way of surviving. The life role of the fisherman is to provide for his family both nutritionally and financially in the form of an income.



The following quote is taken from an individual from Biton explaining the importance of fishing for his family. "When in need of money to buy a sack of rice, we take out a catch from the fish cage to sell". Locals of Biton call underwater fish cages an *alkansya*, meaning a savings box, which highlights the importance of this occupation for not only health and wellbeing, but also for survival.

TITLE: The Art of Kite Fighting
NAME of ARTISTS: Brianna Smith and Megan Yarrington
MEASUREMENTS: 62cm x 62cm x 250cm
MEDIUM USED: Coloured paper, string, wire, fishing line.

Gudiparan Baza, or kite fighting, is a popular past time amongst Afghani men and youth. For many it is a matter of honour to compete amongst the best kite fighters in the neighbourhood. Kite fighting involves more than just the kite flyers. It involves the whole community from the highly regarded kite makers to the kite runners; the children of the neighbourhood, who chase the fallen kites.

'*The Art of Kite Fighting*' represents the many colourful kites that can be seen in the neighbourhood skies on the day of rest, Friday. This occurs every week for the honour of the best kite fighter in the neighbourhood. The red string represents the *tar*, which cuts the hands of the kite flyers. The kites at the top represent the prize-winning kites caught by the kite runners.

The artwork reflects the ability of the people of this war torn country to engage in meaningful occupations, with the tangled web between the kites alluding to the conflict surrounding the temporary ban of this occupation while simultaneously representing the risks associated with participation in this important occupation.



TITLE: Play Embedded in the Context of Culture
NAME of ARTISTS: Samantha Edwards & Lauren Kiely
MEASUREMENTS: 18x24" (45x61cm)
MEDIUM USED: Merged photography on canvas

When given the opportunity, children choose to play. Play, or 'plei' in Bislama, is the primary occupation for children and is vital for development. Our piece highlights the importance of play as a fundamental right of every child in local and international contexts.

Opportunities for play are influenced by the context of culture and are not equally available in every country. Despite potential barriers, play is valued by all children and incorporated into their daily lives. Where disadvantages exist, access to this meaningful occupation is limited, which affects childhood health and wellbeing.

We have used black and white photography to depict play of Australian children, where the availability of technological equipment influences the method in which children play and develop skills. Although seated in close proximity, the influence of technology can reduce the social interaction that would once be derived from play.



In contrast colour photography highlights the importance of 'plei' for children in Vanuatu. Although limited in resources, the children appear to be smiling and happy, benefitting from the gross motor and social components of 'plei'. People may consider children from Vanuatu as occupationally deprived, due to the lack of resources. Is this the case?

TITLE: "Catching Dreams"
NAME of ARTISTS: Rebecca Harris and Stephanie Kerr
MEASUREMENTS: 90cm x 107cm
MEDIUM USED: twine, feathers, beads, wire and bamboo

"Sometimes dreams are wiser than waking" - Black Elk

Dream catchers are one of the most conspicuous Native American symbols that are currently made around the world. Many Native Americans value the occupation of making dream catchers, and the associated traditional stories, as a way to connect with their cultural heritage. Dream catchers symbolically protect one from bad dreams and treasure the good dreams.

Native American adolescents have high levels of truancy, delinquency, drug use and suicide. Identifying as a Native American has been shown to be very important in the development of self-efficacy for these adolescents. Cultural, spiritual and social experiences, involving traditional rituals and symbolism, can increase connection to community. This in turn positively impacts their health and wellbeing.

The traditional occupation of making dream catchers is being successfully incorporated into the modern therapeutic processes for Native American adolescents. The occupation of making dream catchers assists these adolescents to deeply engage in their therapy. Through connection with this traditional cultural occupation they are building a better future for themselves and their communities. Making dream catchers is supporting Native American adolescents to catch their own dreams.

This artwork illustrates the process of creating a dream catcher.



TITLE: For the Love of the Game?
ARTISTS: Christian Minett and James Plummer
MEASUREMENTS: 2mm x 533mm x 420mm
MEDIUM: Digital Media

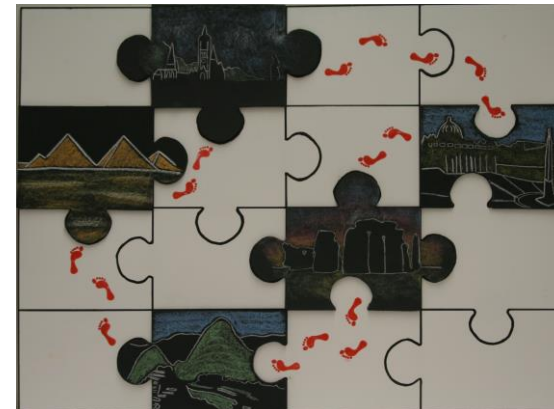
The increasing commercialisation of professional sport has been criticised as damaging the amateur sphere by causing a shift in the social values commonly ascribed to these physical pursuits. The underlying economic and profit-based focus of professional sport has seen the infiltration of consumer products and mass media, while growing performance pressures on managers, teams and players has seen an increase in organisations striving to 'win at all costs'. As the media plays its role in glorifying sports stars as pop idols there is the potential to overlook the positive values of inclusion, teamwork, cooperation, sportsmanship, commitment and self-control. However while these influences exist, it is the spectacle and 'super-human' feats that captivate and inspire us all, that uphold the pursuit of our chosen sporting and physical occupations and driving us toward the associated physical, psychological and social benefits.



"For the Love of the Game?" explores the contrasting values behind the game of basketball, examining this internationally popular sporting occupation from both professional and amateur perspectives, while leaving the ultimate question to the 'spectator'. What does sport mean to you?

TITLE: Journey... Place... Transformation: The process of pilgrimage
NAME of ARTISTS: Kate Alexander and Sophie Melman
MEASUREMENTS: 102cm x 76cm
MEDIUM USED: Cardboard, foam board, chalk, rubber stamps, permanent marker

Reflecting the need to travel with purpose, the occupation of pilgrimage involves a journey of great personal significance toward a sacred place or state. The journey that pilgrims undertake from one place to another and from one aspect of their life to another, illustrated by the footprints, results in self-transformation. The popularity of pilgrimage has re-emerged internationally across broad and secular contexts, with pilgrimage sites attracting people from diverse backgrounds, beliefs and practices.



Occupational science recognises that people create meaning through experience of place. Many places of pilgrimage are associated with particular natural features, highlighted by the use of chalk, which are effective as restorative settings. The five puzzle pieces represent the unique and multidimensional aspects of pilgrimage sites across the world. The blank puzzle pieces signify the many places viewers have or are yet to travel. These pilgrimage sites shape health as place contributes to physical, emotional, mental and spiritual wellbeing. The footprints represent the doing, being, belonging and becoming dimensions of meaningful participation experienced by pilgrims. Fundamental to an occupational perspective, the act of pilgrimage reflects the interconnection between place, identity and health, which provides a sense of wellbeing to many people across the world.

TITLE: Local Food Markets of Vietnam
NAME of ARTISTS: Angela Gill and Joanne Parsons
MEASUREMENTS: 57cm x 64cm
MEDIUM USED: Mixed media

"To feel the pulse of a village, district, or city, there is no better place than the market. It's a place of exchange for material goods and intangible realities, a space and time in which human dynamics can take shape and become manifest"
Hubert (2001, cited in Boniface, 2003, p. 85)

The floating and land based markets of Vietnam are invaluable to the occupational health and wellbeing of the Vietnamese people. The local markets have the ability to generate happiness and goodwill, and bring people together, and are often the heart of a community. They also create opportunities for selling of local produce by local growers and hand-made items made by locals marketed for the local people. It is a source of income, an opportunity for community socialisation and development of a personal identity and role within the community. It is an opportunity to enable growth and regional self-sustainability and allows access to fresh produce for the locals. These local food markets of Vietnam not only support the local economy but act as a social meeting centre where the occupational health and wellbeing needs of these communities are fulfilled on a daily basis.

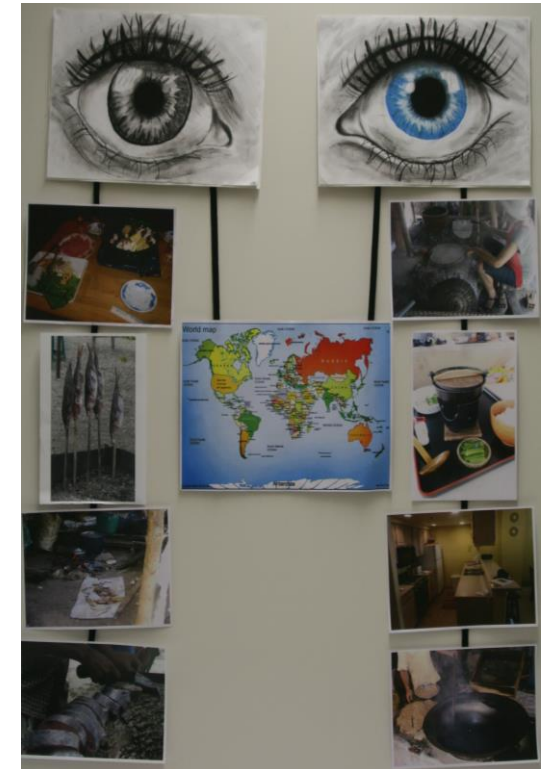
Boniface, P. (2003). *Tasting tourism: Travelling for food and drink*. Aldershot: Ashgate.



Photograph used with permission.

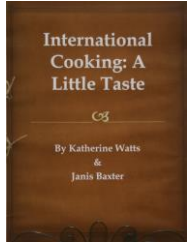
TITLE: "Cooking, クッキング, nấu ăn"
NAME of ARTISTS: Liz Kennedy and Talia Smith
MEASUREMENTS: 140cm-95cm
MEDIUM USED: Mixed Media- Photography, Pastel on cardboard, rope

This artwork focuses on the occupation of cooking through the eyes of different cultures. Cooking is an occupation that occurs in all cultures throughout the world and our artwork depicts how this everyday occupation varies within different cultures. We have both been fortunate enough to have the opportunity to view cooking within a number of different cultures, and experience the meaning that it resonates within these places. These photos have been chosen as they highlight the different skills and techniques used to complete the occupation of cooking. The eyes represent the people from the different cultures that are performing these tasks from all the locations around the world, as highlighted on the map. They reflect the idea, that even though the people performing the occupation may be different; the outcome of a cooked meal is still the same regardless of whose eyes it is seen through. The goal of providing food for themselves, families and friends, is shared within all cultures, despite their differences in wealth and situation.



Photograph used with permission

TITLE: International Cooking: A Little Taste.
NAME of ARTISTS: Janis Baxter and Katherine Watts.
MEASUREMENTS: 30cm x 42cm.
MEDIUM USED: Mixed media – photography, printed paper/cardboard, text, images, string, a book stand and a table.



Cooking is an occupation inextricably bound with meaning and personal gratification in all cultures. The positive impact of cooking is something that permeates through cultures. This occupation enables expression of self-identity, promotes feelings of enjoyment and satisfaction, and allows individuals to feel validated as a nurturer or provider. However, cooking practices

differ depending upon traditions, resources, environment, palatability and social and religious beliefs. For example in Asia stir-frying is supplemented by other techniques such as steaming, deep frying and braising, whereas western culture typically involves boiling, baking and frying. These unique cooking techniques arise from the vastly different traditions between cultures. Food can also be used to express social status – for example in Samoa the older members of the family will eat first, and invite younger members as the meal continues. Cooking is immersed in traditions and rituals that promote relationships, family bonds and connect the family with their community. This 'Cook Book' provides snippets of the occupation of cooking around the world.



Photographs used with permission: Janis Baxter; Katherine Watts; Ben Fuiono; Niko Gounis; Vida Watts; Vincent Kwan; Kaylee Hollis; Steve Wallace; Li Chen; George Erul.

TITLE: Reel simple, Reel life
NAME OF ARTISTS: Jebb Lane & Muhamad Qayum Yahya
MEASUREMENTS: 90cm x 35cm (2 canvases side by side)
MEDIUM USED: Acrylic paint, watercolour and canvas.

The focus of this piece is the occupation of fishing. This ancient practice dates back centuries, as a way of gathering food. This occupation has been adapted and altered by many cultures throughout the world. Fishing is a simple idea:

- Use tools
- Lure Fish
- Catch fish
- Eat fish

It is a simple occupation, which also relates to survival. This artwork displays how men and women have shaped their lives around different kinds of fishing. How such people have met the needs of their family or used fishing for leisure.

The two pieces show a contrast in culture.

1. A husband and wife, using traditional basic nets, to catch fish that supplies their family with food.
2. Friends, in a simple boat using the latest fishing utensils, catching fish and relaxing for leisure.

The silhouettes are designed to portray a message that regardless of the culture or people, if they were given these particular tools, they would be able to achieve their goal: that of catching a fish.



This piece portrays the occupation of fishing as a 'way of life' connected to health and wellbeing.

TITLE: The Polar-Ride Picture
NAME of ARTISTS: Jackson Brent and Rylan Finch
MEASUREMENTS: 125cm wide x 110cm high
MEDIUM USED: Bicycle wheels, self-taken photographs, steel, foam, cardboard.

Baron Karl von Drais, who set out to create an assistive transportation device that could cover the grounds of royal German gardens in a more time-efficient manner, invented the first bicycle in 1817. Ever since this moment in history, the bicycle has steadily grown in popularity throughout the world and is now used in contemporary society for various purposes depending on age, culture, personal interests and occupational needs.

This art piece portrays the occupation of riding a bicycle and how the most common utilisation of this vehicle differs between Western and Eastern cultures. Western culture primarily uses the bicycle as a means of leisurely output, whereas Eastern culture predominantly associates the bicycle with work-related activities. There is, however, a common thread, which links these, two societal groups together. Whilst the major purpose of bicycle riding differs between cultures, each group still uses the bicycle as a form of both work and play in some capacity. This cultural link in an otherwise contrasting scenario illuminates the notion that the bicycle is a medium, which universally promotes general health and wellbeing through the facilitation of meaningful occupational activities.



TITLE: A wall + a thought = an art piece
NAME of ARTISTS: Lillyan Newton and Imogene Roach
MEASUREMENTS: 100cm by 75cm
MEDIUM USED: Canvas, spray paint, paint

Graffiti, or “writing on a wall” is an occupation that individuals and groups internationally, have engaged in throughout history. Graffiti has evolved from inscriptions carved onto walls into elaborate murals created with sprays, paints, marker pens, and stencils. Inspiration for this artwork was drawn from graffiti within society, recognised graffiti artists from international contexts, and other graffiti found unexpectedly during our exploration and research.

The four stages of the woman depicted in this work represent the progressive nature of a work of graffiti, a single expression can be altered by multiple artists, changing the meaning of the artwork. In this way graffiti indirectly brings together individuals through occupation. Additionally, it may begin a conversation; inspire people to create, inspire people to act, or to just simply enjoy and unexpectedly appreciate art. The meaning of graffiti to an individual can depend on their culture, social stance, environment, political view, and life experience.

Historically, art has been used as a therapeutic means for self-expression. Graffiti as a form of art is an unrestricted expression of ideas and statements. When people are able to express themselves freely it has a positive effect on their health and wellbeing.



TITLE: "International Toy Box"
NAME OF ARTISTS: Jessica Dunn and Solehah Kasim
MEASUREMENTS: 86cm x 48cm x 36cm
MEDIUM USED: Mixed media (wood, paper and recyclables)

"Play is an occupation that enhances our quality of life."

— Vanessa Ong

Play is the universal occupation for children worldwide. Regardless of where they live or what language they speak, it is a natural instinct for children to seek opportunities to play. Play provides insight into child development, their inner world, social understanding and their image of themselves. It provides opportunities for social, physical, emotional, sensory, perceptual and cognitive development. Without play the wellbeing of a child is at risk of ill health, poor development and social isolation.

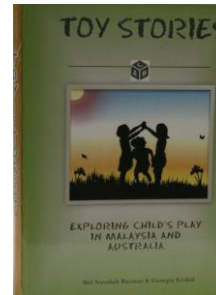
This artwork explores the universality of play by comparing both factory-made toys and toys made from recyclable materials. It is not necessarily the play activity or toy that contributes to play experiences but rather the attitude or engagement they have in the task. This aims to reflect the creative nature of play and the unique exploration for each child.

In some contexts play is often integrated into productivity tasks for example a child who assists with harvesting may utilise the basket used for crop collection as a drum.

Whilst in another culture there may be a specific time and toy designated for play. Although, these children develop in different contexts they all receive the benefits of play.



TITLE: "Toy Stories"
NAME of ARTISTS: Georgia Erchul and Siti Nasuhah Razman
MEASUREMENTS: 35.5cm x 26.5cm
MEDIUM USED: Photographs, Book, Paper, Cardboard and Paint.



This artwork explores the occupation of play in two different cultures – Australian and Malay. Play in Malay culture is closely associated with the natural environment and resources available around the home. Contrastingly, play activities amongst many Australian children revolve mostly around sophisticated, expensive, mass-produced toys. However play occupations, in each culture are sensory-stimulating; promote imaginary play; encourage creativity and support development, which are important aspects in all types of play.

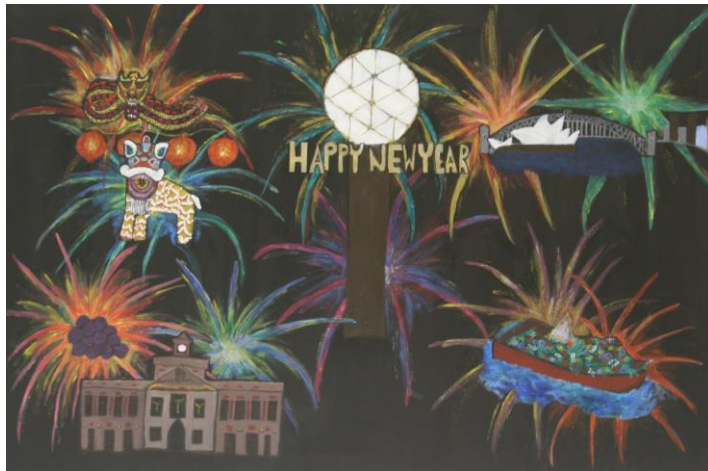
Play activities have been recognised as important for child development and learning. Through play, children develop skills and learn societal roles, norms and values. In individual ways, children explore meaningful experiences and ideas. Play activities also portray and reflect social values and ethnic practices in certain parts of the world.



Culture is a very important factor in determining how children in different nations view play. The sociocultural environment has a significant and unique role in structuring and organising the occurrence of play activities and social interactions. In Malaysia, many outdoor games; strongly influenced by beliefs and values are played using the natural environment. Australian games are also played outdoors, however advances in technology have resulted in a focus on indoor games with less focus on creative play.

TITLE: The Global New Year
NAME OF ARTISTS: Amy Borelli and Laura Cosgrove
MEASUREMENTS: 1m x 0.6m
MEDIUM USED: Canvas and paint

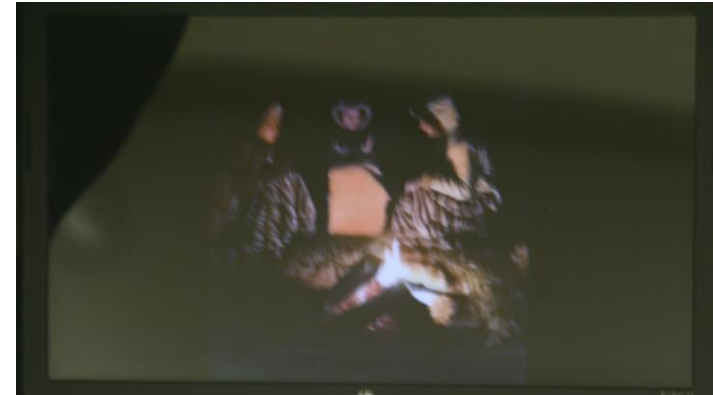
The celebration of the New Year is an important event around the world and whilst it is unique across cultures its ability to enhance social, emotional and spiritual wellbeing is consistent around the world. The occupations associated with New Year celebrations are meaningful to many, potentially bringing good luck and happiness for the coming year. These occupations provide an opportunity to connect with family and friends and enhance occupational participation.



Fireworks within the artwork symbolise the shared occupation of various New Year celebrations while also representing unique occupations across cultures. In Spain large celebrations occur at Puerta Del Sol and twelve grapes are eaten to secure twelve months of good luck and happiness. In New South Wales, Australia ushers the New Year in with a fireworks display in Sydney Harbour and the creation of New Year resolutions. In China celebrations vary occurring across fifteen days and encompassing many occupations including a lantern festival, lion dance, the cleansing of the home and the New Year dragon dance. In Rio De Janeiro, Brazil a sacrificial boat laden with flowers, candles and jewellery is pushed out to sea, while the USA celebrates with the ball drop in Time Square.

TITLE: A Heartless Winter?
NAME of ARTISTS: Rebecca Foran and Ellen Mason
MEASUREMENTS: 560mm x 700mm x 810mm
MEDIUM USED: Time-lapse photography

“Real beauty is so deep you have to move into darkness to understand it” Barry Lopez



The Inuit people, an indigenous population of Greenland, are characterised by their strong ties to the land and the sea, and their culturally-rich lifestyle amidst the climatic extremes of the Arctic. The skilled seamstresses, successful hunters and able fishermen value sustainability and resourcefulness in preparation for, and during, the ‘polar night’, where they live in darkness for four months.

Contrary to what you might imagine, this sombre winter darkness entices joy and laughter. The long and seemingly endless Arctic nights inspire many tales, myths and legends. Using reindeer sinew to create string figures, the Inuit people illustrate their storytelling. This source of entertainment is a means of reinforcing values and beliefs; a narrative tradition that communicates the Inuit lifestyle to future generations. This shared storytelling reinforces their community bonds, promoting a sense of security and wellbeing during this surreal period.

A western ‘up-bringing’ and values can foster an automatic response to feel sympathy for people perceived to be less fortunate, consequently underestimating human resilience.

Do westerners have the right to assume their wellbeing is superior?

TITLE: Cultural Diversi-TEA
NAME of ARTISTS: Lisa Herbert and Anna McCauley
MEASUREMENTS: 2x (1400mm x 400mm)
MEDIUM USED: Teabags & loose leaf green tea

Tea is a cup of life. ~ Author Unknown

Britain. Japan. Paraguay. Morocco.
Tea. 茶. Maté. اذاي.



Tea is the second most popular drink worldwide. However, a cup of tea is not merely a hot drink. It has a profound impact upon the health and wellbeing of billions across the world. Tea is a symbol of hope, security, hospitality, and comfort. The reasons for drinking tea vary and the inexpensive nature of this occupation makes it accessible for many regardless of race, religion, culture or social status. Tea is intrinsically linked to a multitude of diverse cultural practices. Tea culture is defined by its manufacture and consumption. The occupations associated with tea include production, brewing, tea arts and ceremony, society, health, ethics, education and communication. These interactions contribute to the occupational balance of lives worldwide.

This artwork portrays the different meanings behind the occupation of drinking tea across cultures. It depicts four nations with diverse tea cultures: Britain, Japan, Paraguay and Morocco. Tea bags have been dyed and joined together to represent the flags of these four nations. These countries are representative of the diverse and widespread cultural practices surrounding tea.

TITLE: Walk A Mile In My Shoes
NAME of ARTISTS: Lara Mansfield and Emily Turner
MEASUREMENTS: 140cm x 140cm x 40cm
MEDIUM USED: Rope, assorted shoes, photographs

Shoes are an everyday reality with a lifetime of occupations. Shoes have been used and made for centuries and have become an everyday item in many cultures. 'Walk a Mile in My Shoes' represents different people and their occupational roles in a selection of international contexts. Shoes can highlight the social norms, physical environment and cultural expectations as well as spiritual beliefs of a community. Materialism has become widespread in western society, where shoes are part of daily fashion rather than a sign of health and wellbeing. Do we really need so many different shoes? For some, shoes can be associated with an occupation of survival, for example, making shoes to sell or trekking through mountains to find water. Shoes represent a commonality between cultures even when the value each society places on them is different. The footprints box contrasts the emotions of freedom of bare feet as an occupational choice for some people. However, it highlights that some people place less value on shoes as occupational necessities.



What shoes do you have?

All photographs are used with permission.

TITLE: Rags to Riches: Recovery with dressmaking
NAME of ARTISTS: Kacey Hickey & Nicole Williams
MEASUREMENTS: 63.5cm x 56cm x 26cm
MEDIUM USED: Recycled textiles, cotton thread, safety-pins, dress-pins, paper, duct-tape, glue, acrylic paint, rulers, cardboard



In Togo, Africa, it is common practice for young women to encourage each other to enter prostitution as a means of meeting their financial needs. In Lomé (the capital) approximately 30% of prostitutes are under the age of 20. However, prostitution is a poor occupational match for the physical and emotional wellbeing of these young women.

As a result of this one rehabilitation program is providing an education in both academic and vocational competencies. This assists the young women to leave prostitution, by equipping them with the skills needed to provide an income or access sustainable employment. One of the types of vocational training available is the art of dressmaking. This occupation has

multiple benefits for these women, as it is not only teaching the physical skill of dress making, it is also providing them with the opportunity to achieve independence and gain control over their daily lives, as well as offering an avenue for self-expression. Dressmaking not only aids their physical and emotional recovery journey, it also empowers these women to build the confidence, motivation and resilience required to obtain a healthy lifestyle, and enables them to discover their full potential. The unfinished dress is a reminder that recovery is a constant work-in-progress.

TITLE: Community Garden
NAME of ARTISTS: Thomas Larkin & Darby Ward
MEASUREMENTS: 790mm x 290mm x 290mm Base: 610mm x 525mm
MEDIUM USED: Timber, fibreglass, plant life

“The greatest fine art of the future will be the making of a comfortable living from a small piece of land.” **Abraham Lincoln**

Health care workers are increasingly concerned with the decreasing health of inner city populations. People living within highly populated cities are consuming higher density foods, have decreased nutrition and have difficulty affording or finding fresh fruit and vegetables. This causes poor eating habits and a decrease in physical activity and psychological health, which can cause occupational imbalance affecting the ability to maintain a healthy lifestyle.

This artwork highlights the occupational nature of people around the world and the human tendency to seek occupation. Inner city community gardens have spread internationally since originating in the United Kingdom as early as 100BC. Community gardens provide individuals with the opportunity to establish a holistic occupational balance of daily activities. Community gardens promote relaxation, physical activity, socialisation, availability of resources and sharing across culturally different backgrounds to connect the local community. Overall the most commonly reported benefit of community gardens on an international level is the health and well being of individuals and their communities.

