

(e)merging

2020

essay

Arrange whatever pieces come your way

– Virginia Woolf, *A Writer's Diary*

Being the emerging curators of an exhibition of emerging artists with an open call out performs a tension between posturing and proselytising. The collective nature of *(e)merging 2020* has shifted all the familiar rules and roles involved in exhibition making, and the intensity and immensity of this project is unparalleled in our experience. In 2019, Room01 Collective had our inaugural exhibition at First Floor Gallery, YMCA HQ in Leederville. Titled *(cross)hatched*, the exhibition was informed partly by the dwindling number of artists selected in the *Hatched National Graduate Show* at PICA (from 35 artists in 2017 to 18 artists in 2019, with just three from Western Australia). What started as a conversation about institutional critique between friends at a university enthusiastically transpired into a celebration of recent graduate practice. We salon-hung the works of 33 artists into 26 square metres of floor space in a single day.

In 2020, our pieces drastically changed. Our Collective went from eight members to two, we gained 367 square metres of floor space in Old Customs House and the generous support of Artsource. We are proud to present the work of 42 artists, all within the first three years of their practice.

This year, we wanted to function less as institutional irritant and to instead welcome and nurture collaborative curatorial and emerging artistic practice. Alongside the exhibition we presented a series of professional development workshops, open to all exhibiting artists. We have learned immensely from mentors in the field and are especially grateful for the support of Madeleine van der List, Leah Robbie and Sandra Murray. Our endless thanks go to Artsource General Manager Sue-Lyn Aldrian Moyle, who knows the answers for questions we haven't yet thought of. We are indebted to the support of the Artsource Board for the creation of the Studio Award, presented inaugurally at the *(e)merging* opening night to four exhibiting artists.

The works in this show are, quite literally, glaringly heterogenous: fluorescent lights, chicken wire, embossed calico, charcoal, oxidised stoneware and a repurposed doormat feature amongst oil on canvas and ink pen on paper. They evidence that contemporary artistic concerns are eternal ones; ideas about memory, time, the body, identity, art history and place are wielded, provoked and reflected upon. Alongside a particular thoughtfulness to the found object and gentleness to stitched material are senses of urgency and anxiety. Constructed objects flash and whirl, wood has been stabbed with pencils, film transports to other worlds. Aesthetic phenomena unique to this time and place arise; works created and titled 'in lockdown' mean differently than if those words had appeared six months ago. There is a vulnerability and intimacy in the personal narratives expressed within many of the works. Most acute is a heightened sense of being in the world; artists distilling, expressing and unearthing what they see around them, and inventing when what they see is lacking in some way. This quality is matched by works that embody art for art's sake. It is our hope that *(e)merging 2020* presents a sample of artistic currency, an expression of solidarity and an optimistic forecast of the future of our local cultural landscape.

Our curatorial process was this: keep everything (not anything). We accepted every application for the exhibition that aligned with our early-career criteria. Within this category exists a range of tertiary graduates and artists operating outside institutional parameters. Many artists have come to find their craft after embarking on other careers, some are self-taught and others are feverishly pursuing a career in the arts at a time in which it is fraught to do so. Your support, of them and us, is treasured.

Aimee Dodds and Elizabeth Smith
Room01 Collective

artists

Aliesha King (Ä)k.

@alieshavking

Graduating from ECU this year after receiving the Artsource Industry Ready Award and having the work *Even the mighty fall* join ECU's art collection, I have refocused my energies on finding my creative voice in this post-COVID climate. Working towards a research project where the creative intersection between poetry and drawing navigates the tranquillity and turbulence of life, I hope to continue my studies while exhibiting and serving the arts community into the future.

Breath of Life is based upon the theory of rebirth with site-specific investigations done at 'Wild Dog Cave' in Yanchep National Park. Historically utilising the cave as a space for reincarnation and the unknown, I formed a reflexive practice which led to uninhibited mark making with clay and soot, and developed abstract formulas that were contextually enriched by the work of artists Hilma af Klint, Joseph Beuys and Victor Hugo. Through this work I introduce an exploratory passage which delves into the phenomenology of creation and destruction.

Aliesha King, *Breath of Life*, 2020



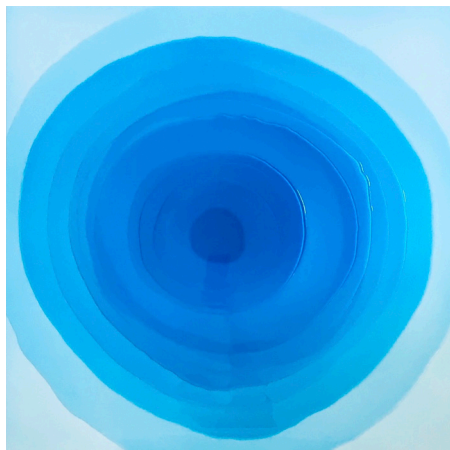
Amy Neville

@krem.caramel

Saintly relics, often preserved body parts of saintly figures, are a tradition that has endured. Many saints' stories are preserved through both their artistic depictions, as well as their physical remains. The concept is to inspire devotion and contemplation through representation, yet to an outsider, this practice appears both morbid, and an odd juxtaposition between the desecration of bodily remains and the Catholic practice to keep bodies whole after death. Through exploring the Catholic tradition of saintly relics in digital medias, I aim to question if these traditions still have a place in the modern world, and create a dialogue between what we assume, and what we know, about the modern Catholic Church.

Born in Western Australia in a Catholic household, I was raised in a deeply religious society, and while I remain a practicing Catholic, I find myself calling into question my beliefs and their place in this ever express myself as queer in the LGBTQ+ society. Studying at UWA, I have become a published comic book artist and author, writing about art history and the ethics of gallery and museum spaces.

Amy Neville, Heavenly Bodies, Human Bones, 2020.



Andrew Farmer, TRUE BLUE, 2020

Andrew Farmer

@andrew_farmer_art

I'm a self-taught geometric abstractionist and epoxy resin artist. My love for block colour and geometric shapes defines my work. A former Royal Air Force aircraft engineer I bring my methodical and structured training to my art by applying precision engineering principles and design methodology to each piece. I love my geometric work as it neatly boxes colour allowing me to coordinate palettes to play hues off against each to great effect. Resin brings a new dimension to my art. It offers less control overall to form geometrically precise shapes, but gives back in its ability to present bulk colour in amazing ways from translucent pools to contoured waves of shades not possible with acrylic.

Multiple layers of tinted epoxy resin in ever increasing darker hues of sapphire blue culminate to create an optical illusion. The more you investigate the vivid coloured rings the deeper they appear. *True Blue* is reminiscent of the waters around our West Australian coast.



Annette Peterson, *The more I looked, the more I pondered, en plein air*

The more I looked, the more I pondered, en plein air, offers a perspective of how we come to know and see the world through the everyday suburban drive with contemporary painting. I wanted to communicate through paint, an affective moment or the emotional essence of the suburban driving experience. Such moments, often overlooked due to the inability to record or recall once our destination is attained, can shape our being. This painting contemplates the beauty of the Australian bush seen on the side of the road in my suburban drive. Directly painting the embodied experience, en plein air, in my car, best captured the essence of this moment. The painting, created in a 15-minute time-frame is less detailed but offers a sense of immediacy. This focused observation and heightened an affinity with my senses, as attention was fixated on translating through paint the affective phenomenon I was experiencing.

Annette Peterson

@annettegracepeterson

Annette Peterson was born in Stavanger, Norway, and has both studio and plein air approaches to her painting practice. She utilises photography and painting techniques to facilitate both realistic and impressionistic style landscape paintings. Peterson is most influenced by changes in light and atmosphere on everyday suburban street scenes, especially the suburban drive. Most recently, her work has investigated the moving image in painting and digital form. In 2017, Peterson graduated from Curtin University with a Masters in Applied Design and Art, and Honours in Visual Arts in 2019. In 2020, Peterson has been selected for the City of Joondalup Invitation Art Award and the 2021 Bunbury Biennale. Having completed an Artist Residency in Fremantle Art Centre, she is working in her studio at Heathcote Cultural Centre, preparing for a residency at Mundaring Arts Centre and an exhibition at the Bunbury Regional Art Gallery for 2021.

Beth Scholey

@beth_scholey

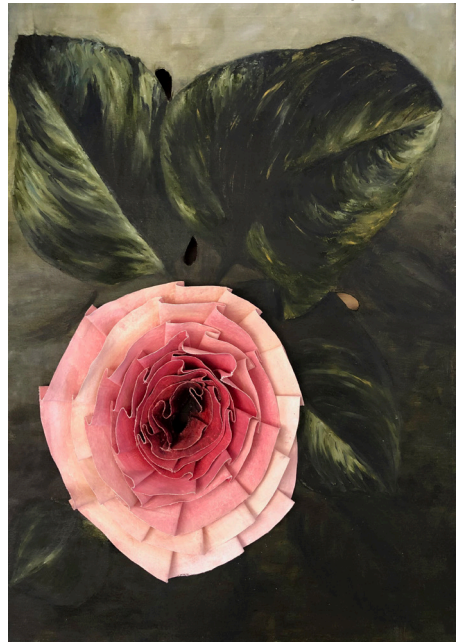
Beth Scholey has an Advanced Diploma in props and scenery from WAAPA and an Advanced Diploma in visual arts from North Metro TAFE. Her primary focus is mental health and how art affects others. She has been an antique collector for 15 years and often uses antiques in her work to link the works to history.

Panic attacks are a common theme in Beth's life. She documented each panic attack with a polaroid portrait over 6 months. These attacks occurred over small things like the house not being clean or bigger things like her mum starting chemo or being sexually harassed. The juxtaposition between the portraits shows us that panic attacks, and in turn mental health, come in many forms. By documenting these attacks, we are able to see a correlation between mental stability and creative output.

Clair Shenton

@clair.shenton

I graduated from Curtin University in 2019 with a Fine Arts degree after taking a career break from working as an accountant in Perth for several years. My practice acknowledges human rights issues such as feminism, minority discrimination, and class distinctions in a bid to encourage the discourse around our intersecting social and political identities of race, class, gender, and sexuality. I attempt a gentle playfulness in my activist approach, to appeal to a wider audience and to remind us of our shared responsibility to create a societal change in these continuing contemporary concerns. My artworks often adopt the intimacy of fabrics and textiles in multi-media paintings and soft sculptures.



This artwork is one of a series that combine textiles, embroidery and paint with floral motifs, aiming to embrace femininity as an important characteristic of the current fourth wave of feminism. Bodily forms and contemporary feminist consciousness, that include themes of social inequalities and discriminations, often characterize my multi-media oil paintings. The beginnings of my process are wholly tactile, with inspiration coming from experimenting with textiles, allowing the materials to dictate how my work evolves. Manipulating fabrics and thread historically allude to women's work, but it also stirs my creativity, bringing a broad way of thinking to the canvas. Mixing paint and fabric adds interest, texture and a physical dimension, challenging traditional ideas of painting.



Bethany Scholey, *Studies in Nighttime Anxiety*, 2019



Cara Teusner-Gartland, Bathers Beach (the fire that never burns), 2018

Bathers Beach (the fire that never burns) is one of a series of night paintings, painted during a month long, self-imposed studio residency on the streets of Fremantle. The night intrigued me: the streets, stripped back to monochrome, punctuated by neon and fire; forms that find themselves in street lamps, and fade seconds later into obscurity. It was the chemical process of painting manifest in the world around me. It was also a place of anxiety; leering strangers, news reports and a fear of the unknown left me in a tenuous state; never truly immersed within the world I was painting. It was from this anxiety that my studio was born; a steel and Perspex box with a hole cut in the floor, locked from inside and mounted on casters for mobility. Each night, as I walked out into Fremantle burdened in a case of steel and Perspex, I experienced the world anew. The studio was versatile: one night it was a confessional, the next, a prison cell, a social statement, a conversation starter; thrilling and cumbersome all at once. The paintings I produced during that month reflect on both my immersion in the sites I painted, but also on the isolation I created for myself; always distanced in some way from the places and people that caught my attention.

Cara Teusner-Gartland

@caragracetg

Cara is an interdisciplinary visual artist based in Walyalup. Her practice is grounded in an exploration of site, situation and storytelling. The West End of Fremantle has been home to multiple projects, with Old Customs House returning time and again as a set and focus; first as the circus school, then as a historical site and gallery, and as a safe anchoring point to return to after painting en-plein-air in Fremantle after dark. Completing her Bachelor of Fine Arts at Curtin University in 2018, Cara has since presented work for Clyde & Co Art Awards, the Kennedy Prize, (cross) hatched (2018), and Galvanise (2019).

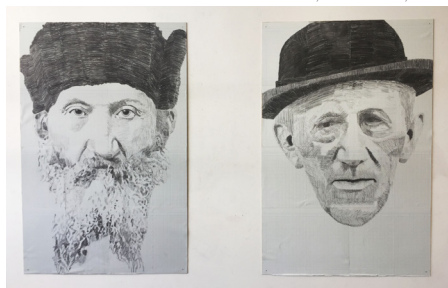
Debbie Gilchrist

@debbiegilchrist1

Perth based artist Debbie Gilchrist specialises in portraiture and in particular socially engaged art intended to promote reflection and discussion around social issues. A multidisciplinary artist exploring many art forms, her work ranges from drawn images to prints, pen & ink and other media. Debbie is in the final throes of a Fine Art degree at UWA, fulfilling a long-held passion for art after a career in accounting and business. She has published in Guan Kan journal in relation to her studies and recent visit to China where she explored the work of and met contemporary Chinese artists. And, after a study trip to Bali has been invited to exhibit in Indonesia.

These portraits, inspired by old family photographs, represent the great great grandfathers of the two sides of the artists family ancestry, Russian Jewish and Austrian. With the artist's interest in both portraiture and socially engaged art practice, these works illustrate the incomprehensibility of discrimination in a world where just a few generations on from the conflicts and travesty of the second world war, the descendants of these men are bonded in loving families. Drawn on accounting ledger paper, the artist asks us to look at our personal ledger and consider our actions and thoughts related to cultural and religious discrimination. The overall title of the works is given in numbers representing the letters spelling "family", a duality of meaning, relating to the artists family, but also inferring that we are all family. The numbers are also reminiscent of those given to Jewish people during war time.

Debbie Gilchrist, 611391225, 2019



Eleanora Barcellona

@eleonorabarcellona

Eleanora Barcellona is an emerging multidisciplinary Western Australian artist graduating from Curtin University in 2018. With a background in industrial design, she likes to work with everyday mass-produced objects. She creates sculptures and installations, as well as two-dimensional works on board or canvas to which she includes materials like copper, cement or plaster. She also employs other media such as lino cut, drawing, stone carving, ceramics and printing.

I feel a strong connection with wooden graphite pencils because it was the first means given to me as child to express myself. My respect for the material/semantic processes that transform natural resources has been influenced by the idea that we need to destroy in order to create; and how much we must create in order to rediscover our natural selves. My artwork is invitation to reconsider what Nature is, before human intervention. This piece is a reflection on the human tendency to see nature's resources only as building material from which we can create useful objects.



Eleanora Barcellona, senza titolo, 2017.

Eric C

@eric_c_artsy

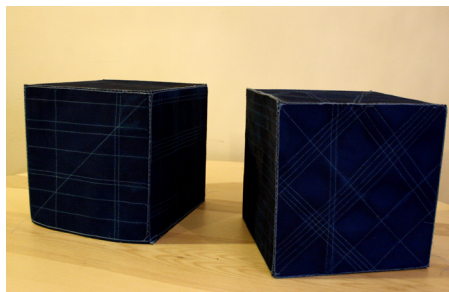
Eric C is a Perth based emerging artist. The focus of their practice explores the concept of metamorphosis in material through the lens of Eric's familial influence of folk art inspired crafts, manifesting in a multidisciplinary process including ceramic work, patchwork and quilting and handcrafts. Eric's methods parallel constant repetition and patterns in identity that are passed down or inherited, and how through each generation there is always a slight shift to what came before that still keeps core integrity while exploring new territories of those methods. The making process involving their hands, and the physical tactility and touch that is evoked through the surface of Eric's works are what they value most in their making.

Eveline Ruys

@evelineruys.art

Born in the Netherlands and raised in rural Western Australia, Eveline recently completed a Bachelor of Contemporary Arts and was awarded the 2019 Louise Macfie Prize for painting.

Eveline Ruys, Your Presence Here, 2019



Eric C, Threads in Place, 2020

This work uses cyanotype solution to print the stitches onto paper, the lines are thin and delicate, within a design joined to other pieces and designs, which draw similarities to the notion of DNA strands or life lines on someone's palms; many directions and possibilities presented, often confusing and overwhelming, and with every decision we make another stitch is printed. Mechanical motions of the sewing machine chug and whirl along with the sewer keen to sew the correct line along each warp and weft. This is its path right now; in and out the needle punches holes making marks. Is this the right path? It's come this far with the spool running low and the bobbin rattling against the cage. The time to put a new spool of thread is arriving, what direction should the next line of sewing go?

One of a body of five paintings, this image explores metamorphoses between human and animal or between the material and immaterial worlds. This project began at a pelican colony in Denmark, Western Australia, extending to the surrounding landscapes of the Rainbow coastline and North to the Stirling Ranges. Midway through the work, a close friend lost his life on the Stirling Ranges, so his memory began to weave into my work. The pelican came to take on its own symbolic meaning as a spirit guide to take the soul across a threshold.



Greg Molloy, Red Wheel, 2020

Greg Molloy

@gm_olloy

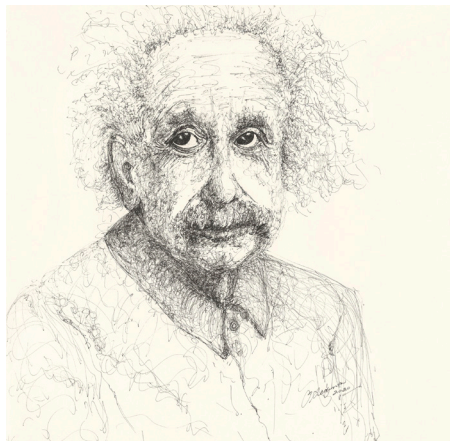
I am an animator, performance artist, furniture fabricator and contemporary puppeteer. Within in my practice I interrogate the space using the mechanics of absurd theatre and elements of set design by responding to the architecture of the space to construct multi-perceptual installations I see as worlds for my machines to inhabit.

I have been developing new sculptures as part of a series called 'Beasts'. This series is a study of hybridized anatomical structures of animal and human figure forms and industrial methods of construction present in musical instruments, stop-motion puppet armatures and furniture fabrication. Red Wheel is an experimental new addition to the series that uses a belt drive system to play custom string and percussion instruments with in its body that are amplified and distorted with effect pedals and microphones. The collective performance of these elements mingle and layer to produce a steady cadence of dreamy decays and washes of light tones that are complemented by deep sporadic moments. The finished sound is constructed by responding to the resolved sharp and gestural forms of this industrial sculpture through the making process.

Janice Sedgman

@pen_dancing

Janice Sedgman is a West Australian born emerging artist graduating from ECU with a Bachelor of Visual Arts (2019). Her creativity evolved with her life experiences that began in country WA. Primarily an illustrator who draws whimsical style with pen, she also works in various other mediums. Studying 5 years of art in her youth laid the groundwork for later years. However, her artist path was intercepted by many life challenges, including the birth of her intellectually handicapped daughter. Life as a carer has influenced her work with disenfranchised grief forming key themes; enquiry into the loss; search for reasoning. Her illustrations are drawn with ink pens or pen and ink; no pencil or draft sketches. She enjoys the unforgiving challenge/unpredictability of the ink. She self-published an illustrated zine (2017). She was selected to participate in the 2019 Clyde & Co Art Award project that included a prize for her 2018 Graduate Show painting.



Janice Sedgman, The Power of the Mind, 2020

Introspective isolation. Let's just think about it. We share a universe. We have a problem. It's not just about science.

Jenni Vacca, Terra Firma, 2019



Jenni Vacca

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Jenni is a ceramic artist who graduated with a Bachelor of Arts Honours in 2019 and was an artist-in-residence at Fremantle Arts Centre earlier this year. With handling materials as a key interest, she enjoys experimenting within the ceramics studio and incorporating collected natural materials into her work.

Inspired by the variation of forms and textures found in the Australian landscape, this work draws on the tension between the perceived solidity of things and their inherently fluid nature.



Jennifer Doig, Self-Portrait, 2019

Jennifer Doig

@artofdoig

Jennifer Doig is a fine-art multidisciplinary student, engaged with form, colour and light. She sees in shapes and colour, allowing her to express through these elements. While working as a graphic designer, she is currently studying Fine Arts and History of Art at University of Western Australia.

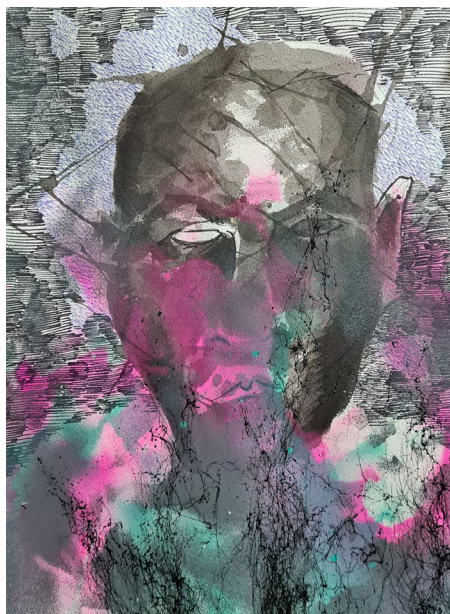
Painted while listening to her favourite music, this piece reflects what moves and inspires her. Created by envisioning the music as form, colour, light and dark. This piece was created over a 14 month period. Constructed by layering fluid acrylics, inks and resin multiple times to create depth and shadows. One can see the shadows behind the foreground (white forms), making this an interactive and ever-changing piece.

Jeremy Passmore

passmore@iinet.net.au

Jeremy Passmore is a Perth based artist exploring the states of in between through abstraction and alternate methodologies of viewing.

This image is an exploration of the meditative state which emerges from repeated actions and modes of subconscious action. Through a layering of mediums and process I am pushing to find a deeper, richer and truthful visual representation of the world and of life itself.



Jeremy Passmore, The Exclusion of Desire, 2020

Kayla McMillan

@k_and_m_designs_

I am currently based in Perth Western Australia. Throughout my childhood and adult life, I had the amazing chance to live in various towns and cities: these being Exmouth, Shark Bay, Geraldton and Perth. I work mainly with ink fine liners to create whimsical/magical Western Australian inspired scenes through my own interpretation from coastal to inland native flora & fauna. In 2018 I graduated with my Diploma of Visual Arts at Central Regional TAFE, Geraldton where I had my first group exhibition 'Elective Collective'. In 2019 I won the Cossack art awards Emerging Young Artist Category.

I am an artist that has been strongly influenced and inspired by Western Australia. This appreciation has been translated through to my art practice. Through my artwork I hope to strengthen the viewers connection to the animals and the land we live on locally.



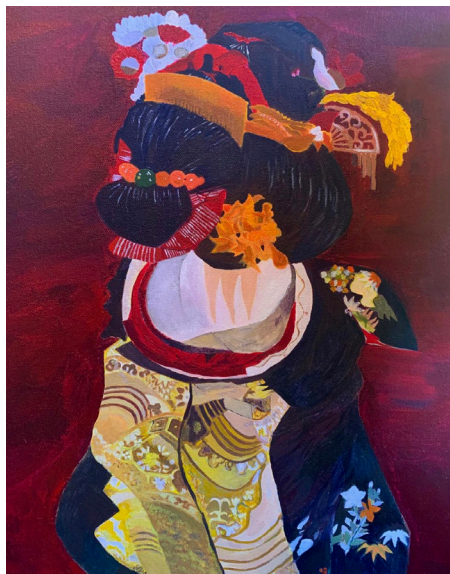
Kayla McMillan, *Endangered Connection*, 2020

Kana Ichikawa (Kitty)

@Artbykittyxo

Kana Ichikawa is an interior design student and acrylic painter.

This painting takes the viewer back to a winter evening with a Geisha in Kyoto. This piece was inspired by an apprentice Geisha the artist met. She was garbed in priceless, one of a kind clothing and accessories that have been passed down for generations. The most precious item she wore was her hairpiece.



Kana Ichikawa, Kyoto1, 2020



Larissa Nguyen, Mermaid's Tears, 2020

Larissa Nguyen

@lnart.studio

I am an abstract artist based in Perth, Western Australia. In October 2019, I decided to finally start following my passion and started my journey in becoming an artist. I enjoy painting intuitively with minimal planning and going where the paint takes me. My creations range from abstract forms to impressionist expressions with colour, shapes and textures that are often reminiscent of nature.

When I look at this piece, I think of a mermaid's tears; precious like gold rising to the surface, slippery and mysterious like the passage of time, cherished and prized like the dearest of memories.

Louis Everall (Scruffy)

@scruffyonline

Louis Everall is a mixed media artist practicing out of Perth, Western Australia. Louis completed their Bachelor of Fine Arts from Curtin University, Western Australia in 2019. The artist uses oil painting, drawing and printing mediums to investigate themes such as the body, sexuality, identity and power.

The Faceless man contemplates ideas of gender, sexuality, and power structures of masculinity in Australian contemporary society. The work addresses the nation's violent masculine historical and modern identity through criticising institutionalised masculinity and imperialist culture. The work aims to capture a constant friction between dominance and sensitivity through the material quality of drawing, painting and the support, presenting male figures as fleshy, exposed and entangled. The motif of the changeroom is used as a setting for reflection, revealing and sexuality. The work explores ways men interact with one another, and validate or invalidate one another's masculine identity, specifically behaviours manifesting in sexual violence. The Faceless man ultimately aims to question the rigid socially constructed models of hegemonic masculinity and heteronormativity, to reflect and recognise that there is an ongoing issue that needs addressing, and to actively engage men and boys in particular to start conversations about redefining masculinity at a societal level.

Louis Everall, The Faceless Men (2/4)



Leia Duffy

@Leia_Duffy

Leia Duffy is an illustrator, sculptor, jewellery-maker and animator. In their works they explore concepts of belonging, storytelling and cosmic entities through forms of cryptic comics, faceless characters and colourful dreamscapes which describe past experiences alongside simple narratives and recounting emotive feelings through flowing lines and symbols. Leia has exhibited at Smart Casual gallery, Paper Mountain and The Bird, her recent work featured in Frankie Magazine online as well as mural work for Curtin University Guild.

How To Cope is an exploration into the aftermath of sexual assault and the 'victim' status placed on the individual, explored through documents hoarded after experience, illustrations and collaging prison imagery. A reminder that ghosts don't fade, you always get reminders in the mail.



Madeleine Beech

@madeleine_beech

Madeleine Beech is a multi-disciplinary West Australian based artist and maker. Beech is driven by an 'intuitive- making' approach with an interest in material response, process, experimentation, play and the transformation of found objects and materials. Beech completed an Associate Degree of Visual Arts at North Metropolitan TAFE in 2017 and a Bachelor of Fine Arts at Curtin University in 2018.

Madeleine Beech's work draws inspiration from her mother and father's home in White Gum Valley. Eccentric, eclectic and free-spirited individuals, they created a dwelling that was filled to the brim with found objects, artefacts and antiques. Their home is cluttered and cool, but never contrived. They both have a knack for mixing things that don't go together, but somehow make it work with their integrity and intuition. Beech's practice is deeply informed by this innate understanding of place and connectedness to immediate surroundings. She evokes the embedded time and sentimentality of the objects whilst allowing for an opportunity of transformation and a moment of personal playfulness. This gives the object a new meaning while continuing to nurture its past history.



Madeline Tholen

@madelinetholenart

Madeline Tholen is an emerging artist, residing in Perth Hills WA. She explores her cultural heritage through the use of ceramics and drawing. Inspired by ancient techniques and mythology, she utilizes a connection of the past to the present. Influenced by ancient Greek pottery, Madeline also includes Australian motifs such as native flora and fauna to explore her cultural background. Modern symbols are utilized in her works to connect to the viewer.

The past is still affecting us today. This work is inspired by Greek mythology and plays with the idea of the mythical creatures in the contemporary realm. How will they dress, act? Are they your sister, your best friend?

Madeleine Beech, *Time Tool*, 2020



Megan Shaw

@meg_magma

Megan Shaw is a sculptor/painter interested in the devastating allure of the everyday. Re-working found materials and commonplace items into playful, colourful, and textural compositions to re-awaken new feelings of wonder and allure with the quotidian. Shaw has completed a Bachelor at Fine Art at Curtin University where she is currently undertaking Honours. She completed units of her Undergrad at École Nationale Supérieure d'Art in Dijon, France. She has exhibited at Structura Gallery in Sofia, Bulgaria and undertaken artist residencies at World of Co, Bulgaria, and D.U.P.L.O in Cadiz, Spain.

Culture, garbage, symbolism, rhetoric.



Megan Shaw, Mona Lisa, 2019

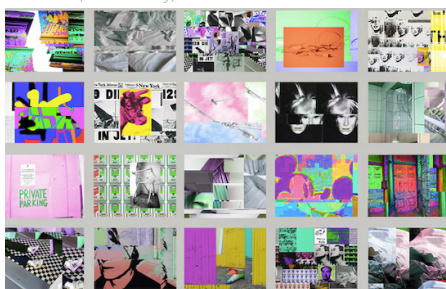
Mia Davis

@miadav1s

Mia Davis (b. 2000) is a visual artist based in Perth, Western Australia. Her work traverses a range of mediums including photography, oil painting, graphite drawing and printmaking. Davis' practice is constantly evolving as she engages with themes such as conformity and objectification.

After Andy is a dedication to Andy Warhol and his lasting impact on the history of art. Through merging Davis' own concepts with the strongly ingrained ideals associated with Warhol's complex compositions, Davis pushes boundaries and experiments within the realm of digital art. The result is bold and unapologetic, highly saturated and over-edited.

Mia Davis, After Andy, 2020

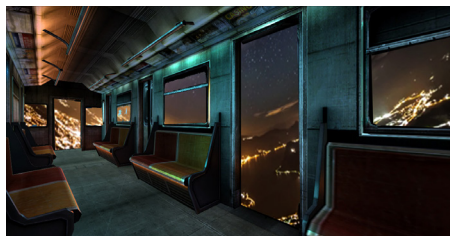


Mia Page

@miapageart

I am a young Perth-based artist currently studying Fine Arts at the University of Western Australia. I am heavily interested in themes around the female and becoming. I am intrigued by the nature of the mother and maternal spaces, as well as infancy, closeness and separation. The sculptural forms which I produce are expressive and exploratory in nature. I work with materials such as paper, fabrics, cloth, wool, wood, clay, concrete, basic industrial materials, charcoal and inks as well as a number of other recycled and found materials. My recent sculptural works are often created with wood and textiles as I have a background in cabinet making and dressmaking and feel a strong connection to the mediums. I am passionate about viewer inclusivity and am striving to produce more collaborative and active works connecting with my close community through both active tangible and intangible participation of relatives and other artists, conversationalists and peers.

Khôra is an installation utilising the collective collaborative work conceived by all the women within my family. 'Khôra', is a conceptual term utilised to illustrate a space, maternal, being, otherness, interior, creation, healing and development. This alternative 'womb' space exploration being driven by strong female family energy and influences. The initial stages of my exploration began through conversation. My colour palette and materials were crowd-sourced. Through collaborating with my female family members, I was able to gather a series of individual works reflecting what each woman perceived the womb to feel, look, smell, sound and taste like. From these works, I was able to confirm a warm colour palette and formulate a circular design which could occupy a large space, engaging with viewers through its almost playful and soft, yet outer-worldly appearance creating intrigue and wonder.



Molly Bliss Kiefer, welcome to your baptism, 2020

Molly Bliss Kiefer (molly bliss)

<https://theperfectisland.wixsite.com/mollybliss>

molly bliss (b. 1994) is a self-taught American artist. She has exhibited internationally. A former member of the School Of The Damned art collective, molly makes and shares no-budget, time-based digital art and installations exploring phenomenology, anonymity, alienation, and love under global neoliberalism. She does not have a permanent address.

An unknown traveller searches for answers in a non-Euclidean version of New York City, re-imagining time, space, and memory.

Mia Page, Khôra, 2019



Molly Werner

@mOlly_dOlly

Molly Werner graduated with a Bachelor of Design in Fine Arts from the University of Western Australia in 2018 and has recently completed her Honours dissertation in the History of Art discipline. Playing with the shifting definitions of matter in its various forms, her practice carefully straddles the boundaries between control and freedom, subject and object, and being and nothingness. Working with the leftover supplies from various other projects she tries to re-invest, re-cycle and re-consider the meaning of materials through the creative process.

Layered shapes of lightweight, transparent fabric is repurposed from multiple iterations of re-use to become a composition of its own. From manufacture to the roll, to the unrolling, cutting and hanging in space, to the packing away and eventual unpacking, to the ironing, sorting, tearing and discarding, the material embodies its own histories. The layered quilt evolves into a new textile, the superfluous object is transformed into something new, something worthy of being. These leftover chiffon remnants were collected from the waste product of my work as a costume technician. They are the offcuts from the production of dancewear designed to use up some stock fabric, which was originally purchased for a stage set. In the future, this quilt will be re-purposed again to enact a continual regeneration of materials in space.



Molly Werner, *OVER/UNDER*, 2020

Nicole Francois

@sunburnt_press

Nicole is a multidisciplinary artist working in textile, drawing, printmaking, installation and ceramics.

Rainshadow, the memory of a cloud is a textile and video installation. It is the memory of a cloud that doesn't drop its rain, whose shadow moved across the drought-stricken landscape of my childhood. Small printed acrylic discs contain mini clouds that coalesce into a large sewn cloud form, an allegory of the mutable and reiterative array of memory. Suspended in tension, shadows move over dry land. The cloud hangs by a thread, like the land below. Video shadows of water play through the wind. The laborious hand-sewn cloud is a meditation on slow-time, akin to the extended time of the drought itself. The cloud presents a contemplative space for the viewer to inhabit, inviting them to their own memories of a cloud and its shadows over the land. 'The memory of a cloud' examines contemporary issues of climate change on a drying planet and highlights the fragility of our natural systems in a time of environmental crisis.



Nicole Francois, *Rainshadow, the memory of a cloud*, 2019



Olivia Biasin, Three months in lockdown and all I got was an unhealthy obsession with 20th century American politics, 2020

Olivia Biasin

@o.kart_

Olivia Biasin is an emerging multidisciplinary artist whose work explores the context and condition of late-capitalist life. Biasin moves between personal and societal perspectives, beliefs and disbeliefs observed in the pools of online platforms, to form facetious reflections of the modern world. While Biasin's interrogation of the opinions and interpretations of late-capitalism and world history is cynical in its motives; the result is a farcical practice of combining truths and falsehoods. In impulsive compositions and fabrications, Biasin regurgitates the sensory overload of the (mis)information age into a studio practice that reflects why we are such panicked, ruminating versions of the human condition.

I've always been interested in philosophy, politics and psychology, so investigating 20th century American national and international politics; but from the filtered perspectives of keyboard historians and conspiracy theorists; seemed like the obvious way to spend all my time stuck at home. This is a cross-sectioned result of my findings in the form of collaged and layered solvent transfers.

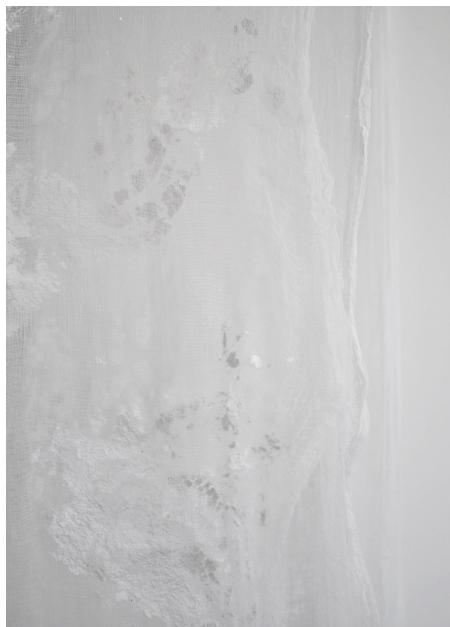
Olivia Jones

@studio_oliviajones

Olivia Jones is an emerging artist based in Perth, Western Australia. Jones' practice is interested in exploring emotional health and memories through evocative oil paintings. Through Jones' artistic decisions, she intends to encourage the viewer to allow themselves to be engulfed in the atmosphere of the paintings.

Recently I have been interested in the way the sky, the orange bricks and the rusty tickled tin roof interact with each other. The painting *Ever-changing* has come from observations of these changes over a period of time. Oil paint and oil sticks dance across the surface of the sapphire canvas, creating an abstract interpretation of what I am witnessing daily outside my window.

Olivia Jones, Ever-changing, 2020



Rose Barton, Thought Dwells in Emptiness, 2020

Rose Barton

@rosebarton

Rose Barton (b. 1996) is an emerging West Australian artist from Wardandi Boodja, currently living and working on Whadjuk Boodja. Her practice explores themes of intimacy, memory, fragility, identity, the body, ephemerality, social connection and connection to the natural environment. Rose holds a Bachelor of Fine Arts from the University of Western Australia and works predominately in textiles, painting and installation work. Rose has exhibited at the Art Gallery of Western Australia and Cullity Gallery, and currently holds positions as an arts worker and educator promoting accessibility, diversity and inclusion.

A blank white piece of paper. A beckon for rumination and considered expression. A space for vulnerability and fragility. Layer upon layer. Unconscious and conscious. A memory, a moment, a thought, a feeling. Someone, something to listen. Traces of self, transformed. The ephemeral flux, ebb and flow.



Sonia Wee, Salvaged Memories, 2019

Sonia Wee

@Sonia_Wee

Sonia Wee is a 2019 Curtin University graduate whose multi-disciplinary practice explores the sentimental narratives and myths we hold that shape our memories and connection to place. There is a strong emphasis on materiality and use of found objects in her art-making process.

Salvaged Memories is a recent body of work that stems from her historical connection and childhood memories of the famous Gwalia ghost town. Through this work she considers the fluidity of memory of place and how it is vulnerable to influences of time, historical and present-day references, as well as conversations with others who hold their own memories. Through the process of embossing with found objects, printing, frottage and infusing materials with rust, she investigates the notion that memory is never fixed or reliable but fragmented and fragile, always changing and leaving only an impression.

Rushil D'Cruz (SUSHI)

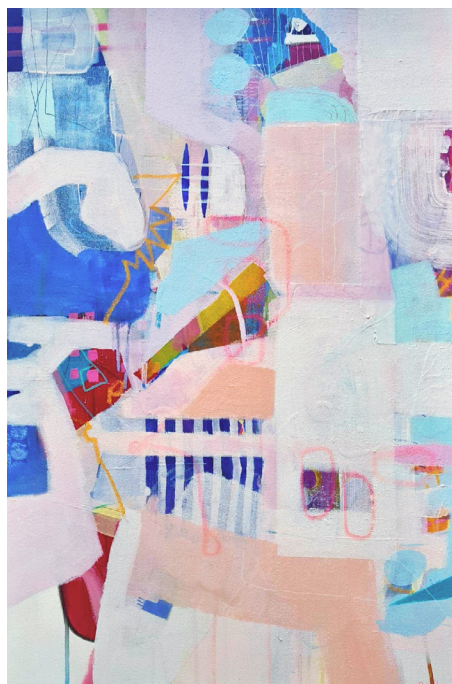
@sushifromthepits

SUSHI is a project from Perth, Western Australia

SWAMPED BY ASIANS! considers the absurdity and horror in the Australian response to Asian immigration.



Rushil D'Cruz, SWAMPED BY ASIANS!, 2019



Sophie Taylor, Best Friends, 2020

Sophie Taylor

@Sophie_art_taylor

Sophie Taylor is an emerging artist from Perth specialising in abstract mixed media painting. In 2020 she resigned from her job as a criminal defence lawyer to take an opportunity to reassess her priorities and reconnect with her creative pursuits. Though her original vision was to finally complete her first novel she unexpectedly fell into painting and has not emerged from the studio since. Sophie has sold a number of pieces on a local and national level. She is self-taught. Her first group exhibition was at Fridays Studio this year.

I am driven by colour. When I close my eyes at night it's all I see. Through my work in abstract mixed media painting I explore mark making, texture and layering with a focus on bold bright palettes. My art is a haven to explore meaning and satisfaction in my own life. A place to examine my own anxiety. It has rejuvenated me

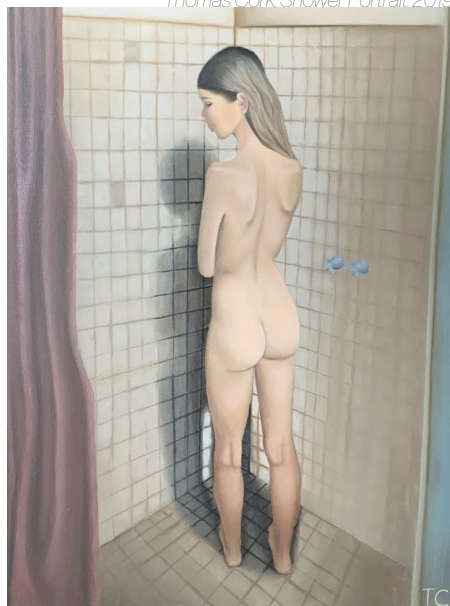
Tom Cork

@Electric_663

I am a 22-year-old painter working in Victoria Park. I primarily make figure and still life with oil paint. I have a certificate III in visual art from North Metro TAFE.

This is a painting I did late 2019. It is of my girlfriend in the shower of the apartment I was living in at the time.

Thomas Cork, Shower Portrait, 2019

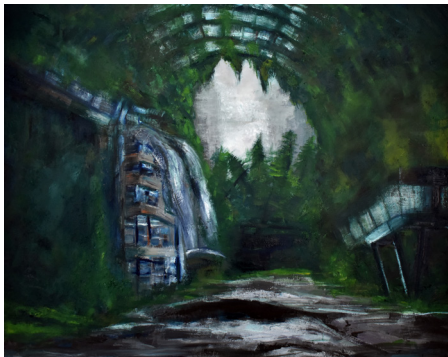


Tom Goates

@tom_goates.

Thomas Goates is an English and Western Australian visual artist focusing in the areas of drawing and painting. Thomas has received a Bachelor in Fine Arts from Curtin University, and is currently studying a Master of Research (Fine Arts). His practice explores glitches found within contemporary, hyper-realistic video games through a diverse range of painting and drawing methods.

Video games are an ever-growing medium and the disruptive nature of glitches provide a range of visually striking imagery that often provide an insight into how digital game worlds are constructed. Through Thomas' work, he aims to appreciate and provide a snapshot of this form of disruption through line, colour, form and negative space. The two works titled *Trapped in Pike Street* and *Overgrown* aim to capture the qualities of a glitch through un-rendered video game environments. To achieve this, Thomas has used oil painting to capture this through layering, brushwork and negative space. Painting provides a deep insight into other, physically unreachable realities. Through Thomas's work he aims to show you a small glimpse into the realistic and sometimes abstract nature of video games.



Thomas Goates, *Trapped in Pike Street*, 2020

Tarin Porter, *No Room for Connection* 2019



Tarin Porter

@tarinporter

: I am a Western Australian painter that graduated with a Bachelor of Fine Arts from Curtin University in 2019, and currently living in Melbourne studying at RMIT. I have lived with Type 1 diabetes for almost ten years and I am interested in connecting my experience of anxieties towards my often-unpredictable health condition to broader anxieties resulting from precarity under the current accelerated form of capitalism. In my practice I am exploring my subjective relationship to public interior spaces I encounter in everyday life. Currently, my focus is on unoccupied utilitarian spaces such as waiting rooms and stairwells and I am interested in the social relations and psychological states my interpretations of these sites might reflect on.

This painting depicts a medical centre waiting room that is both an architectural and psychological space. I am interested in the liminal nature of waiting rooms that act as transitional spaces and places of anticipation of future events. This work centres on anxieties in public spaces and particularly in medical spaces that may result from systemic issues in healthcare, memories of past experiences and even the architecture of the spaces themselves. When creating this work, I was considering how distrustful relationships between patients and practitioners could have a flow on effect towards how patients interact with each other in waiting rooms. How can we effect change when we are stuck in the belief that our anxieties are ours alone?



Veta Holmes, *Semblance*, 2019

Veta Holmes

@veta_holmes

Veta Holmes (b. 1971) was born in Sydney and has lived in Perth for over 15 years raising a family. Her work was a finalist in the Senses NSW TAFE Art and Design Prize which was a touring exhibition to 6 regional galleries within NSW. The last 2 years she has been studying the Associate Degree of Visual Art at North Metropolitan TAFE and through her studies she has enjoyed talking to like-minded people, listening, networking and taking on new experiences in creating art.

Semblance is about perception; playing with perception. My perception of things and how others perceive me. When the viewer begins to watch the video, I'm exposing them to things they may not be aware of. I want it to be an experience and thought provoking as it's about feelings and emotions. Masking sadness and having faith that this sadness will pass. That you can live with grief. Starting with a smile. As I'm singing Smile by Charlie Chaplin my image fades in and out, and continues to sing in a round. Time and the words that are sung ask: is it possible to smile when we are alone and crippled with our own negative thoughts?

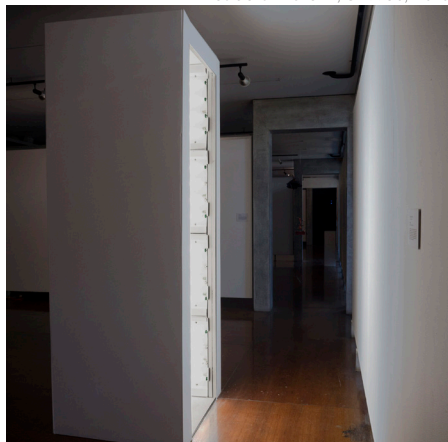
Ysabella Morellini

@bellamorellini

I am an artist currently working in Perth, Western Australia. Graduating from the University of Western Australia in 2019 with a Bachelors of Design majoring in Fine Art and Art History, my artwork captures the intangible through sculptural and installation art. Manipulating the physical and ephemeral, my work gives form to that which cannot be held. Through methods of deconstructing memories, emotions and my surroundings, I develop process-based abstractions and material manipulation to create varying sculptural forms, interactive installations and two-dimensional artworks. My artwork focuses on the themes of emotion, environment and history, giving a physical and interactive presence to the intangible.

Untitled is an immersive sensory sculpture exploring the overwhelming physical symptoms of a panic attack. The large white structure is an unassuming exterior, a calm façade to the overwhelming interior. Viewers are encouraged to step inside the installation to experience the physical effects of the bright fluorescent lights. High-frequency sound and heat radiate from the structure, a result of the exposed fluorescent tubes.

Ysabella Morellini, *Untitled*, 2019



Zainub Khan

@the_printer_painter

My work explores the dissection of the dichotomy between human development and nature. The inspiration behind the paintings are drawn from surrounding suburban spaces. My work suggests a conflict between the organic and the artificial. Situated within an intersection of themes relating to environment, industrialization, commercialization and the intrusions of these processes into the natural world, these paintings are often intended to dissect our inexperience as a society in comprehending our impact on nature.

The work suggests a conflict between the organic and the artificial. The painting uses lines and shape to disrupt the Eden of suburbia. The work uses the familiarity of the suburban image and distorts it to create tension.



Zainub Khan, *Parallel Perspective*, 2019



Zoë Sydney, *Body (projection)*, 2020

Zoë Sydney

@zoe.sydney

Zoë Sydney is a local Perth artist working with multimedia including textiles, paint, and her own hair. Her work deals with aspects of queer womanhood from an Australian lens, exploring the interactions between an artist's body of work and the public and private concept of the body. Currently studying Physics and Fine Art at the University of Western Australia, she likes a challenge and endeavours to bring interdisciplinary thought to her practice. She is also one half of Snart Club, a group running art/science/sustainability workshops across Perth.

Body (projection) is a kind of fabric painting made from flattening and stitching over a three-dimensional fabric form. In this way, the work becomes a projection of the original sculpture, a kind of topographical map. The shape of the original form is lost, and cannot be reconstructed from the new, flattened form. This kind of dimension shift reflects the way we view our bodies, compress them into pictures and paintings. The work reflects on a history of women's craft expressing women's desires and bodies by manipulating and abstracting traditional quilting techniques.

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