



## COOL CHANGE CONTEMPORARY INAUGURAL EXHIBITION PROGRAM

Cool Change Contemporary is proud to announce its inaugural exhibition program opening this August, with three solo exhibitions and an artist in residence.

A new artist-run-initiative in the Perth CBD, Cool Change Contemporary is a multi-gallery venue located within the historic Bon Marche Arcade building on Barrack Street. Cool Change Contemporary will host a monthly program of exhibitions supported by regular performances, screenings, workshops and events.

Launching Friday 3 August at 6pm, Cool Change Contemporary's first round of exhibitions features solo shows by Eric C (WA), Paul Sutherland (WA), Oliver Hull (VIC), plus Laura Edmunds (UK) working in residence from 6-20 August.

Exhibitions continue until 25 August | Wednesday - Sunday 11am - 6pm.

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The remainder of our August 2018 - February 2019 exhibition program includes:

Samuel Jackson & Jesse Bowling (VIC)

Luisa Hansal (VIC)

Brent Harrison (WA)

Matt Brown (WA)

Volim (WA)

Ash Tower (SA)

Soda\_Jerk (US), Sabina Maselli (VIC), Oliver Hull & Celeste Njoo (VIC), Jack Caddy (WA),

Lyndon Blue (VIC), Emma Buswell (WA), Grace Connors (WA), and Eliza Gauger (US)

Carla Adams (WA)

Brontë Jones (UK), Sophie Durand (ISL) and Natasha Lall (UK)

Rebecca McCauley (VIC) & Aaron Claringbold (VIC)

Mei Swan Lim (WA) & Matt Aitken (WA)

Tessa Rex (NSW)

Jamie Doohan & Bianca Sharkey (WA)

Dalton Stewart (VIC)

Guy Loudon (NSW)

Stephen Armitstead (WA)

Devon Ward (WA)

With performances, workshops, events and more to be announced soon.

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For more information on any of the exhibitions or events included in this media release please contact Communications Manager, Jess Boyce  
hello@coolchange.net.au | 0484 500 838

Cool Change Contemporary acknowledges the Whadjuk people of the Noongar nation, the traditional and rightful custodians of the land on which we operate.

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Cool Change Contemporary

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The environmental influences of our communities, sculpt and shape who we are. Our identities have been imprinted, so to speak, by others. In a sense they light our paths, while we as individuals choose which ways to walk. How these influences affect us varies, and the nature of these changing influences means our identities are in flux.

Eric C's first solo show *I'mprint*, explores the way in which her experience of community revolves around craft, art making and feminist or female dominated spaces, on a local and global scale, and the connection to her family's matriarchal influences. *I'mprint* visualises the collective nature of these spaces, as well as the idiosyncratic nature of individuals in a series of prints on fabric bags, acting as symbol for gift giving.

"Gifts retain something of their givers. A gift carries an economic and relational web; the object is animated by the network within it."<sup>1</sup>



Eric C is an emerging visual artist based in Perth. Their practice explores notions of identity and history, both personal and political within the scope of textile crafts and contemporary visual arts, and the interwoven dialogue between the two that still exists.

Eric C's multidisciplinary practice values a tactile making process. Eric C is currently studying a Bachelor of Fine Art at Curtin University after recently graduating from North Metropolitan TAFE, from which their work was selected as part *Hatched 2018* at PICA.

Image: Eric C, *Wrapped Baggage*, 2018, Cyanotype on silk

1. Turkle, S. (2007). *Evocative Objects: What makes an object evocative?*. Cambridge, Massachusetts: The MIT Press.

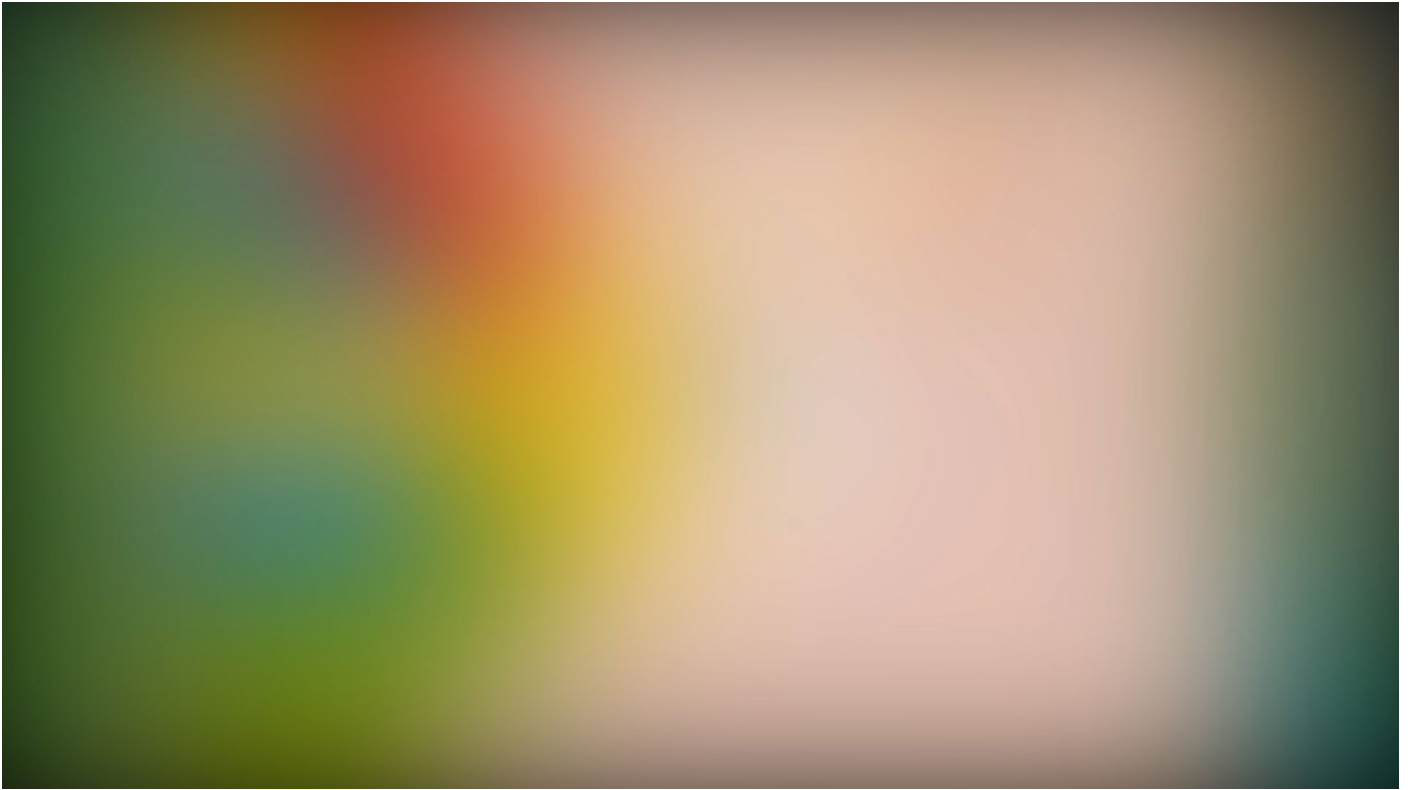


Image: Paul Sutherland, *Down Time*, 2017, Video Still

*Keeping Busy* examines the aesthetics of leisure, unproductivity and the act of inhabiting digital space as a neoliberal subject. The exhibition includes video, installation, and performative elements, and utilises screen-capturing in line with Sutherland's ongoing exploration of the relationship between performativity and documentation. Within the exhibition Sutherland explores peer-to-peer file sharing, procrastination, phone game advertisements and the deletion of the artist's own Facebook friends. These acts delve into notions of isolation, perceived connectivity and alternative modes of textual and emotional exchange.

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Paul Sutherland is an emerging visual artist working mainly with photography in the expanded field, video and affective installation. Sutherland's practice is currently concerned with the relationship between performance and documentation, but in all of his work, a general interest in post-photographic processes can be seen. Sutherland has previously exhibited at Sawtooth ARI (TAS), Smart Casual (WA), Perth Centre for Photography (WA) and will have work in the upcoming Fremantle Arts Centre Print Award. Work from his series, "Interrupted Recollection", has won two awards at the Perth Centre for Photography and is held in multiple private collections. In 2016, he graduated from Curtin University with a Bachelor of Arts with First Class Honours.

*The Gift (meanwhile those who compute the weather should breathe of it freely)* is an ongoing project initiated by Oliver Hull in which various weather sensitive systems and objects are gifted to Cool Change Contemporary. The gifts will include a standardised system, as well as various alternatives in an attempt to create a more holistic awareness of the environment the gallery is situated in and promote a more open encounter with weather; one which provides space for feeling and poetry.

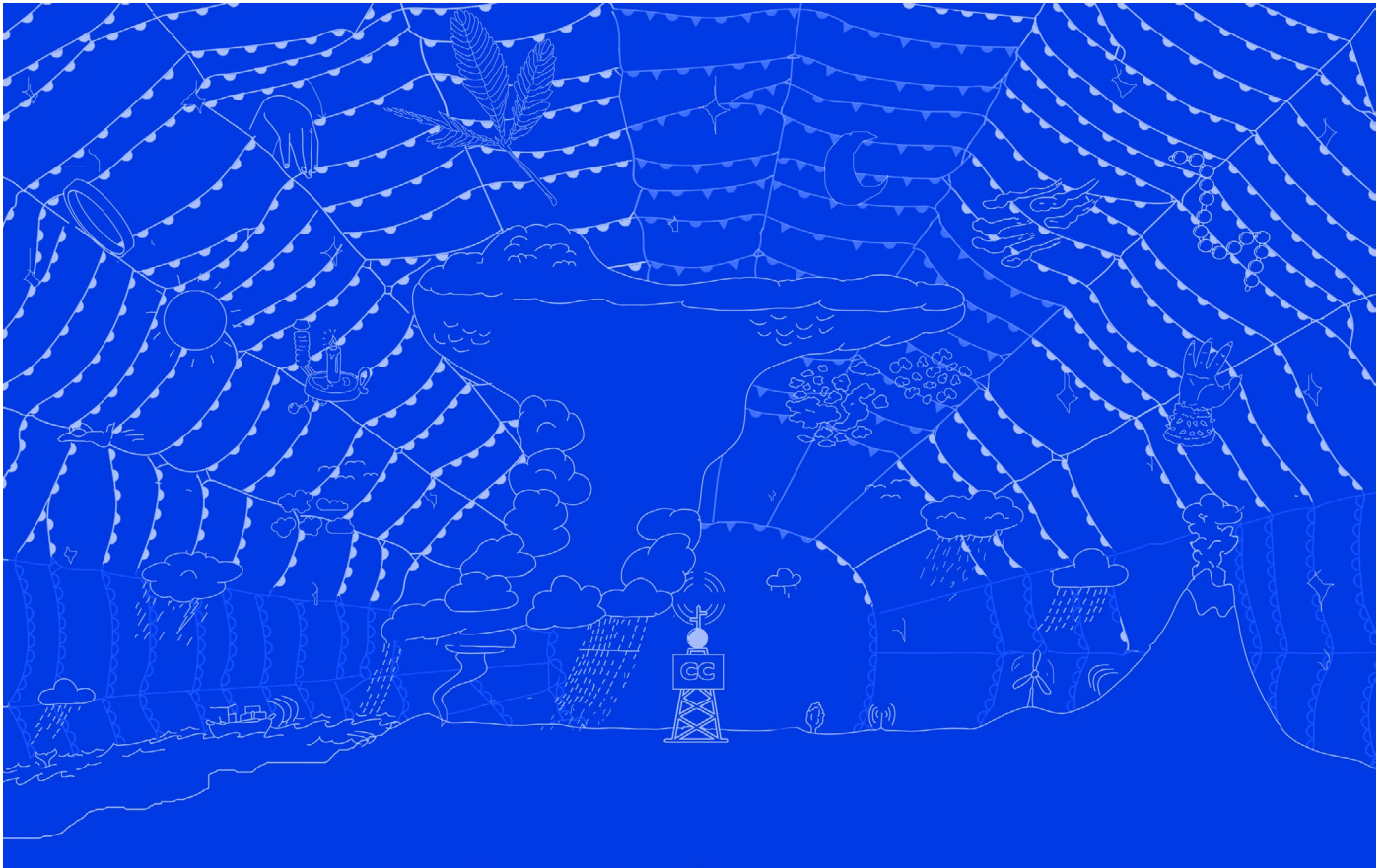


Image: Oliver Hull, *Plan*, 2018, digital image

Oliver Hull has recently exhibited at Bus Projects (VIC), Kings Artist Run (VIC), Firstdraft (NSW), Hobiennale (TAS), Success (WA); and Jan van Eyck Academie, Maastricht (NL). Oliver lives and works in Naarm Melbourne on the unceded sovereign land of the Wurundjeri people of the Kulin Nation.

With a preoccupation in things that are ambiguously formless, intangible and inarticulable, Welsh based artist Laura Edmunds will work in residence in the Cool Change project space to explore the potential for a vocal work that uses a series of abstracted score-like drawings as music notation. Exploring the mouth as a liminal point between the idea of self and the outside world, Edmunds is currently working with members of the Threshold Choir of West Wales who specialise in deathbed singing. During this residency, she will research circle breathing and the idea of an interconnectedness of bodies through sound - particularly the voice - to affect and alter atmospheric conditions.

Working with the textures, volumes and densities of voice, there are parallels to be made between these and drawing. Edmunds is interested in abstracting the choir structure to its purest element - communal voice. Edmunds will explore the lamenting reverie; ritualistic and with spiritual undertones, whilst calling to something obscure which balances precariously between being felt but not held - a sense of unity through voice, moving beyond oneself, of vocal osmosis.

Laura Edmunds will be working in residence 6-20 August, with an audio piece presented in the space for the remainder of the exhibition period.

Laura Edmunds is currently based in Cardiff, after having lived in England and Australia. Laura's work focuses on the body, loss, disappearance and things without edges. Opposing (and seemingly conflicting) points of concern are the conversations between material/immaterial and visible/invisible – manifesting itself as sound, print, drawing and moving image. Recent projects include *A Soft Introduction* at Ocean Studios, Plymouth (supported by Arts Council England through Grants for the Arts), *Liminal Structures* at TEN, Cardiff and *City Stories* at Mission Gallery, Swansea.



Image: Laura Edmunds, *Dom Moore*, 2017