

COOL CHANGE CONTEMPORARY

3 AUGUST - 25 AUGUST, 2018

ERIC C

PAUL SUTHERLAND

OLIVER HULL

LAURA EDMUNDS



INHERITED I'MPRINT

“After all, a woman didn’t leave much behind in the world to show she’d been there. Even the children she bore and raised got their father’s name. But her quilts, now that was something she could pass on.” — Sandra Dallas¹

Popular myth has it that a patchwork quilt is an historic example of the ‘good’ housewife’s love of frugality – offcuts of clothing or the outside edges of worn furnishings are fashioned into something beautiful – or if not beautiful, at least useful. It is well documented that in the past, as now, the fabric for most patchwork quilts was bought by the yard, cut up into various shapes and then stitched back together again. Why would anyone involve themselves in such a fruitless pursuit? I think that part of the answer lies in James Jones explanation of ‘fatigue’ in his book, *From Here To Eternity*. Jones begins by defining the concept of ‘fatigue’ in the context of military life – he describes the man who uses his gun for 15 minutes and then spends 45 minutes cleaning and oiling it. Jones continues:

“Any woman who has ever cooked a luscious meal and ladled it out in plates upon the table has known Fatigue, when, after the glorious meal is eaten, she repairs to the kitchen to wash the congealed gravy from the plates and the slick grease from the cooking pots so they will be ready to be used this evening, dirtied, and so washed again. It is the knowledge of the unendingness and of the repetitious uselessness, the do it up so it can be done again, that makes Fatigue fatigue.”²

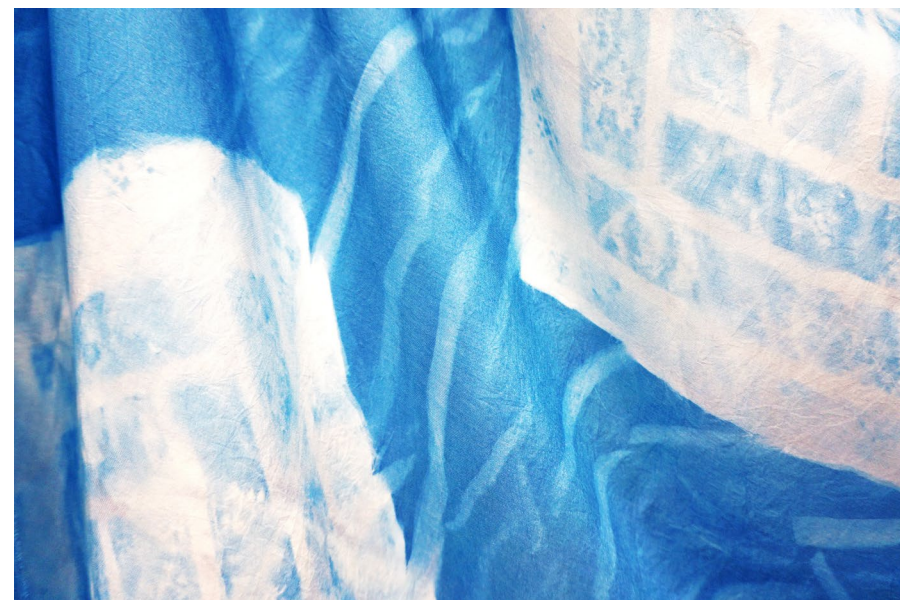
The endless circular motion of most of the domestic arts leads to a kind of desperation, and I believe the inevitable result is quilt making!

Eric's most recent work, at its core, is a homage to women's work, or more precisely patchwork and quilting as practiced by both her mother and grandmother. In the first reincarnation of her mother's quilting legacy, presented in her work *Why Do We Craft?*, Eric unpicks the layers of unwanted quilts and then reworks them into shapes that allude to their previous life. While creating the works *Empire of Craft* and *Comfort of Legacy*, patchwork squares were inked up and transferred onto semi-transparent fabric, which were then stitched together to become quilt-sized prints. These enormous prints make direct reference to the process of piecing, stitching and folding.

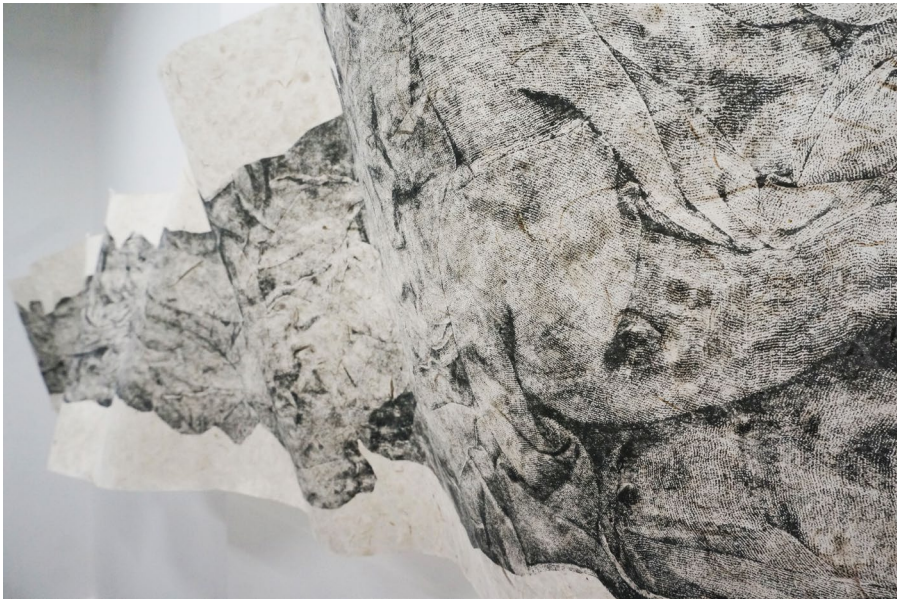
The works featured in *I'mprint* have evolved from individual investigations into the beginnings of a study into the maker community. Eric's investigation into the concept of community in her practice connects to other ideas such as craft, identity, gender, feminism, and art making.

In the centre of the room displayed on plinths, Eric has placed fabric bag objects. These fabric bags are alike to an offering or gift, which begs the viewer to ask themselves who is the maker, and what comprises their identity and origin? The importance of the maker is thus emphasised and leads to the viewer questioning the identities of the individuals that form communities of makers and families of makers.

The identity of this community shows signs of evolving through variations of tone, placement, position,



Eric C, *Blue Imprint #2*, 2018, Cyanotype print on silk, 113 cm x 97 cm.
Photograph by Jess Boyce.



Eric C, *Timeline*, 2018, Silk screen print on Mulberry paper, 59.4 cm x 370 cm.
Photograph by Jess Boyce.

processes, repetition, and experimentation displayed in the crafted objects represented in the exhibition. Individual identity may continually evolve, yet one's identity is always influenced by the past and the community in which individuals are involved.

Formalist elements and principles of design weigh heavily in the construction of the work displayed, in particular, those of unity, colour, movement, space, and texture of the objects themselves. These elements are significant in their links to the traditions of craft and the aesthetic. The works represent the value of community belonging and showcase elements of personal emotion that the maker invests in the works through their time, patience and energy.

Eric's work connects to a contemporary art context as the element of community is a human experience that everyone, including contemporary artists, experience, especially artists with crafting backgrounds.

Carmel O'Neill and Madeleine Beech

Carmel O'Neil is a visual arts educator, advisor and artist with over 27 years experience in the industry. She holds a Masters in Visual Culture from Monash University, and is currently studying Fine Arts at Curtin University.

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Madeleine Beech is a multi-disciplinary artist currently studying Fine Arts at Curtin University.

1. Dallas, Sandra. (2010). *Prayers for Sale*. New York City New York: St Martin's Press.
2. Jones, James. (1951). *From Here to Eternity*. New York City, New York: Charles Scribner's Sons.

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'mprin* 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.

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. Their work was selected as part of the *2018 Hatched National Graduate Show* at PICA.

PAUL SUTHERLAND: KEEPING BUSY

GALLERY 2

Popular understandings of capitalism are often given shape through the idea of consumption. It sets class distinctions, and acts as the backbone for how possessors and non-possessors came to be. Currently, our version of society in the western world has been under the throes of “late capitalism” for the last seven and a half decades, as, ironically, the market becomes “freer”. Or call it “neo”, call it “the golden age”, call it “advanced”, “post” or “neoliberal”—regardless, it's a variegated hydra that, by any other name, would smell as self-referential and amorphous. A single amoeba split into fragments, reborn as a whole.

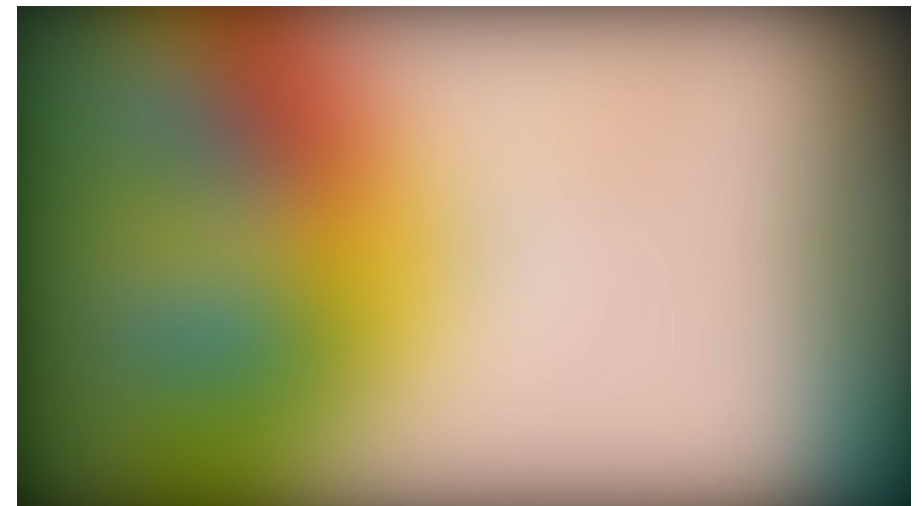
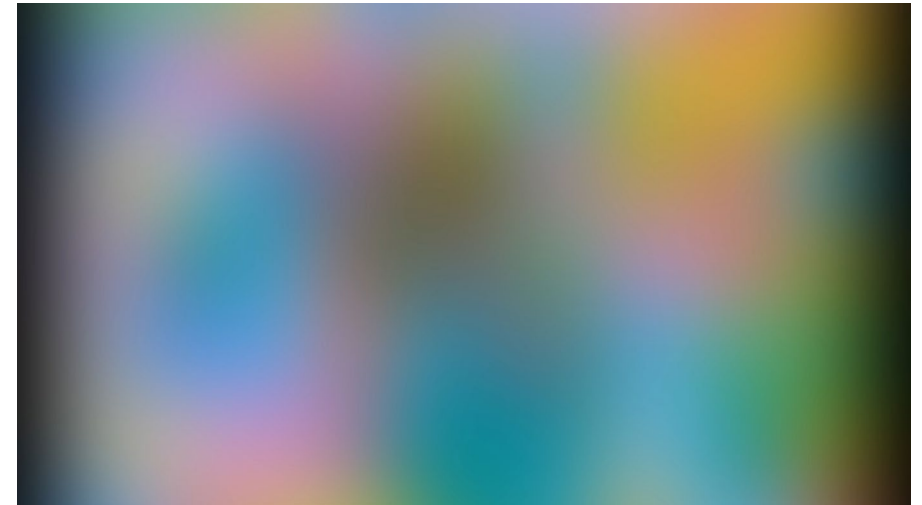
Accordingly, patterns formed by humanity's technological use continue to be shaped by neoliberalism, yet they simultaneously inform it. Not only are we kept busy by devices round the clock, sometimes we engage with multiple screens at once. At the time of writing, I am mindlessly refreshing my Instagram feed; in the background, Youtube trollingy blares an ad for a grammar checking app while I wait for my customised playlist to resume. Alvin Toffler's notoriously prescient 1980 term ‘prosumer’ immediately springs to mind—as our consumption habits morph to suit the trends of this post-post age, we are also producing the things we consume. Identities are not only derived from consuming, but from a sense of being in control of that consumption.

The works of Paul Sutherland reflect the global and omnipresent reality of this contemporary pleasure-malaise. Presenting a cornucopia of simulation communicated through screen-based documentation, it is as if his projections call us to be sucked in by the

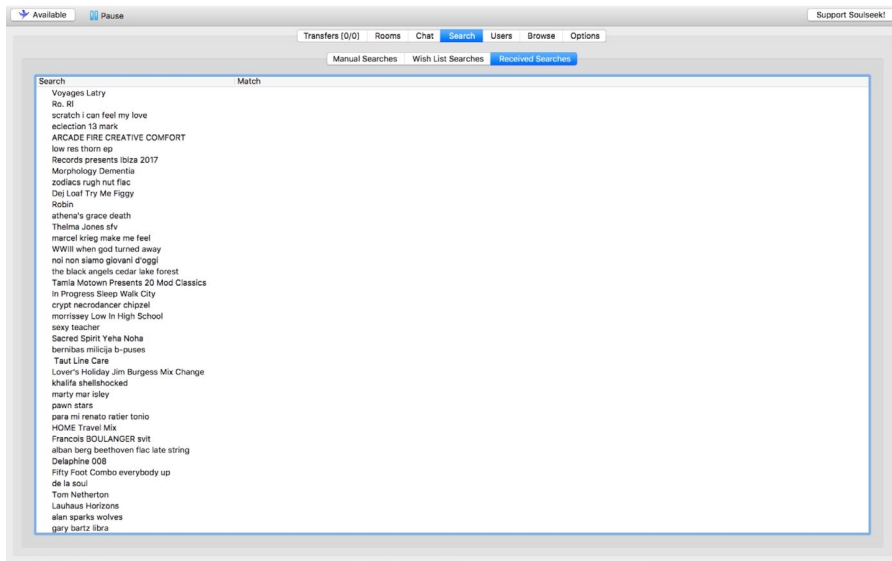
banality of our private pleasures writ large. It speaks to a kind of consuming procrastination that philosopher Zygmunt Bauman has described as “the life setting of last resort”, a state of melancholy that recognises the “infinity of connection, but is hooked up to nothing.” Like eavesdropping on a stranger’s conversation in public, we can perceive words and derive some semblance of meaning, but the general message is lost in the noise.

In this stage of his career, Sutherland has developed a very pointed way of art documentation that speaks to both everyone and no one. It’s a universality that is so specific it can be deemed equally important and completely useless, depending on who is paying attention. Following on his past work, all of which involve technology and/or surveillance, he uses this form to engage with a relational subjectivity that is mediated through materiality and the act of looking. It doesn’t matter who is the looker, or who is being seen; often it is both.

Within the context of no context, the artist’s work swirls aimlessly in a deep vortex of meaning: an invitation to endlessly scroll, endlessly spectate, endlessly procrastinate. There’s an understanding of being stuck in time, especially as the borders between non-productivity (read: laziness, neoliberalism’s greatest scourge) and busyness (read: distraction, neoliberalism’s largest trap) collapse. Time is monetised through query, through waiting, through identity. Documentation—languid and humdrum, yet carrying with it an overarching sense of anticipation—underscores this affect. This is a running theme, and is palpable throughout the art shown in this exhibition, all of which are works shown for the first time.



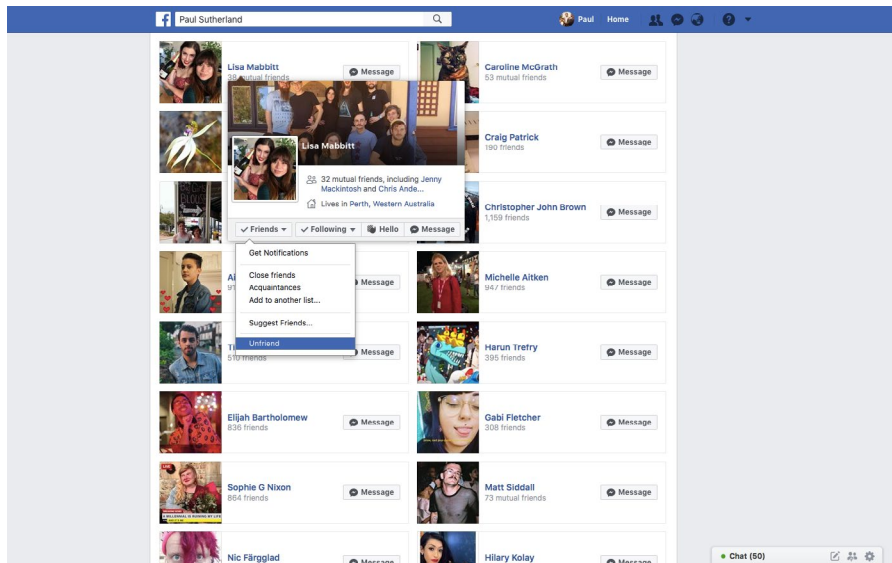
Paul Sutherland, *Down Time*, 2017, video stills. Images courtesy of the artist.



What, then, would procrastination look like if taken outside of the private sphere? After all, it's not unique behaviour, yet most people only do it in solitude. Sutherland's art acknowledges that this so-called "dawdling" is a sort of quasi resistance, a collective attempt to push back on the distractions that late-stage capitalism gently offers. Ultimately, however, this push becomes a pull as we're seduced once more. Are you busy, are you lazy, are you capital?

Cher Tan

Cher Tan is a freelance writer based in Naarm, via Kaurana Yerta and Singapore. She writes mostly on tech, identity, politics and culture. Her work has appeared in *The Lifted Brow*, *Meanjin*, *Kill Your Darlings* and *Swampland*. She is the author of cultural criticism food/book journal *Cooking The Books*.



Paul Sutherland, *Received Searches*, 2017, Screen-capture from Souseek. Images courtesy of the artist.

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.

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.

OLIVER HULL: THE GIFT (MEANWHILE THOSE WHO COMPUTE THE WEATHER SHOULD BREATHE OF IT FREELY)

GALLERY 3

The Tardi-Grade System's analysis screen illuminated Q's face. They'd been following the particles for days, cataloguing the entire history of the sand. The process was time consuming, but accurate. Each particle's topology could be read by the system, despite its palimpsest surface. The surface world was decoded by each mark being cross referenced with the database which had been built from over one million hours of computer and human integrated image recognition. Tardi-Grade knew the exact scar an impact from a football made on a grain of sand.

This wasn't enough, next came chemical analysis. This worked in a way similar to a dog's nose.¹ All of the particles left on the sand from its contact with other things formed a chemical trace from which its ancient construction was decoded. This was then cross referenced with all of the major databases: DNA, CSIRO, The Dept of Mining and Minerals, social media, The Market, Documentary Corp, HELL, The Jail of Fiction, The History Channel, Starbucks, and the UN. The information spanned over 4.3 billion years, causing each grain to have huge and complex histories.

These two time-consuming processes resulted in masses of raw data, Zettabytes worth for each grain. At the beginning of the 21st Century when mass surveillance and information mining rose to prominence, miners realised the ease by which they could gather masses of information, and the difficulty

in sorting through it. That's where the T-system came in; it curated most of the information into different nets, but it was Q's job to pan through the history, selecting the most important narratives to be visioned.

The aim was to find nets of information which would be the most valuable. When a "prime net" was found, it unlocked radical connections between systems and objects invisible to human understanding. "Everyone now knew the connection between cranberries, the International Space Station, Henry Kissinger, Xiamen, and dust mites." Q loved finding these odd networks, but the real value -the pay check- came from using these networks and some of the T-system's algorithms to predict the future.²

Tardigrade to this date had predicted over 684,639 future events with 78% accuracy, including the election of Spence Dura-Iris, the first human/slime-mould entity to be elected as head of the Tax Affairs Council, (the current world governing body).

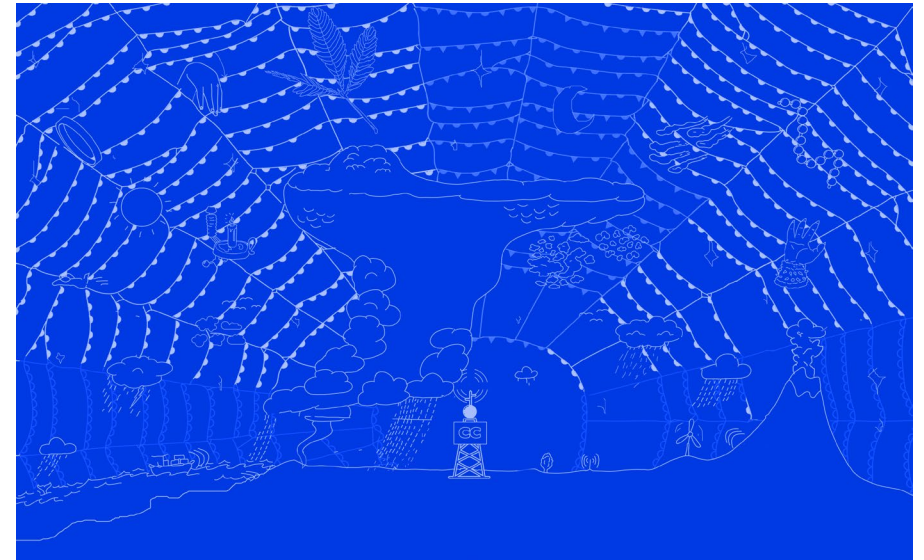
Soon there would be no uncertainty.

Oliver Hull

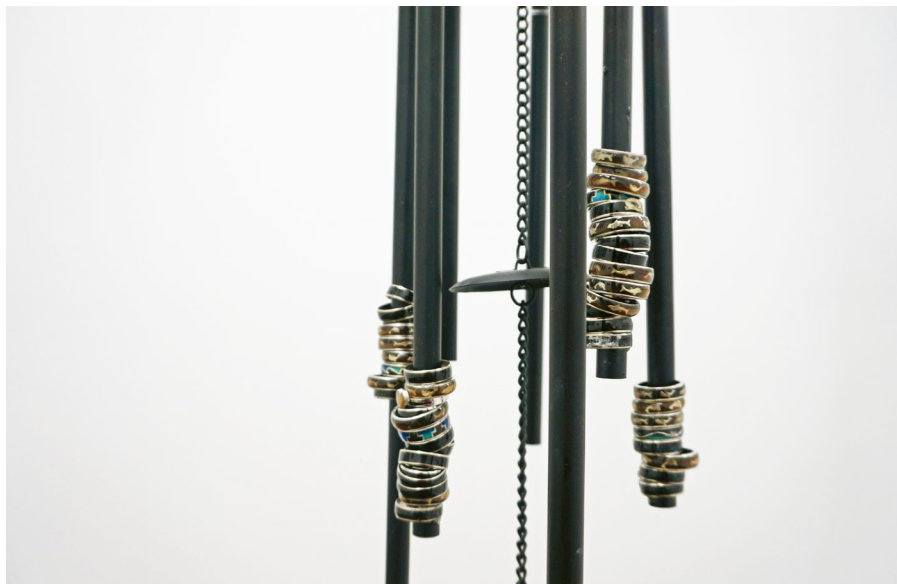
1. <https://www.youtube.com/watch?v=e5Qd9gbWp60>

2. "After so much hard reasoning, may on I play with a fantasy?"

Imagine a large hall like a theatre, except that the circles and galleries go right round through the space usually occupied by the stage. The walls of this chamber are painted to form a map of the globe. The ceiling represents the north polar regions, England is in the gallery, the tropics in the upper circle, Australia on the dress circle and the Antarctic in the pit.



Oliver Hull, *Plan*, 2018, digital image



Oliver Hull, *The air is one vast library*, 2018, Pewter, moodrings, chimes, chain, labyrinth charm, bubblegum, Gastropod shell. Photograph by Jess Boyce.

A myriad computers are at work upon the weather of the part of the map where each sits, but each computer attends only to one equation or part of an equation. The work of each region is coordinated by an official of higher rank. Numerous little 'night signs' display the instantaneous values so that neighbouring computers can read them. Each number is thus displayed in three adjacent zones so as to maintain communication to the North and South on the map.

From the floor of the pit a tall pillar rises to half the height of the hall. It carries a large pulpit on its top. In this sits the man in charge of the whole theatre; he is surrounded by several assistants and messengers. One of his duties is to maintain a uniform speed of progress in all parts of the globe. In this respect he is like the conductor of an orchestra in which the instruments are slide-rules and calculating machines. But instead of waving a baton he turns a beam of rosy light upon any region that is running ahead of the rest, and a beam of blue light upon those who are behindhand.

Four senior clerks in the central pulpit are collecting the future weather as fast as it is being computed, and despatching it by pneumatic carrier to a quiet room. There it will be coded and telephoned to the radio transmitting station. Messengers carry piles of used computing forms down to a storehouse in the cellar.

In a neighbouring building there is a research department, where they invent improvements. But there is much experimenting on a small scale before any change is made in the complex routine of the computing theatre. In a basement an enthusiast is observing eddies in the liquid lining of a huge spinning bowl, but so far the arithmetic proves the better way. In another building are all the usual financial, correspondence and administrative offices. Outside are playing fields, houses, mountains and lakes, for it was thought that those who compute the weather should breathe of it freely."

Lewis Fry Richardson, *Weather Prediction by Numerical Process*, Cambridge: Cambridge University Press, 1922.

The Gift (meanwhile those who compute the weather should breathe of it freely) is a 2 year long project by Oliver Hull in which various environmentally sensitive systems, artworks and objects are gifted to Cool Change Contemporary, ranging from the practical to the mystical. The gifts in this exhibition include a digital high end home weather system, a two year weather prediction by a psychic and a custom made wind chime.

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.

LAURA EDMUNDS: MOUTH
IN RESIDENCE | PROJECT SPACE 9-20 AUGUST

Q&A WITH LAURA EDMUNDS & COOL CHANGE

You have maintained a strong drawing practice for a long time now, what is it about this medium that is so compelling for you?

It's the immediacy that I am so attracted to. I work with other materials and processes but I always come back to drawing. Sometimes drawing is the nucleus of an idea before it tailspins into something else, but it always starts with drawing in some form. It's an important method to my practice because I like using my body in my work; touch is a really important sensation for me when I'm making something. I also find that drawing has an inherent sadness about it, too. When I visited the *Italian Renaissance Drawing* exhibition at the British Museum years ago, I remember feeling melancholic as I traced the drawn lines with my eyes, envisaging a real human hand making those marks that no longer existed. It makes me think of ghosts, spectres and disappearance. It manages to encapsulate immediacy, action and stillness all in one.

What does the venn diagram of drawing and vocal work look like to you? How do these two actions come together/relate to each other in your practice?

I focus more on the concepts that lead me to use these methods, such as the body, death, disappearance and the edges of things. I find that drawing and sound seem to be sympathetic to these ideas. What I mean by that is, drawing in its purest sense is a way of making a physical mark; evidence of being corporeal. And then what I love about sound is the physical effect of

something seemingly invisible and intangible. The drawings that I make are delicate and wispy, but with a definite sense of movement. I envisage breath or air when I'm making them, and they are reminiscent of the body or bodily. When I recorded my body working against a drawing surface using radio microphones, I realised the sounds I had recorded could be made with the human voice using the drawings as 'musical scores' or graphic notation.

What does the process of collaborating with artists outside of your discipline bring to your practice?

It's something that is relatively new to my practice but is incredibly refreshing. It came from a re-evaluation about how I wanted to operate as an artist. I found that working as a self-contained individual wasn't working for me. I believe in sharing resources, support networks and generosity in art communities and beyond, so, sharing opportunities and approaching others became a way of putting this into action. *MOUTH* has been the first time that I've worked with other individuals to create the artwork, whereas previously I worked with others on writing, producing, marketing or by inviting other artists to respond to an idea together. I think collaboration is a very multifaceted and complicated process of establishing the relationship, ownership/authorship and clarity of expectations but that process is so rewarding and important in establishing a healthy arts ecology. I've found that I might approach a person or group of people about one idea, and discover something entirely unexpected and exciting with them. It's been an illuminating process to discuss death and morbidity with the Threshold Choir of West Wales whilst making the sound work for *MOUTH*.



Laura Edmunds, *Vocal Chord*, 2018. Image courtesy of the artist.



Laura Edmunds, *A Soft Introduction*, 2017, paper, charcoal, pencil, 29.7 x 42 cm.
Photograph by Dom Moore

Things that are ambiguous or inarticulable are major preoccupations for your practice. How do you find that these are framed in your current project *MOUTH*?

Strangely, *MOUTH* is one of the first projects where I've had a sense of clarity during its production. Often it can feel like I'm groping in the dark when developing an idea and maybe this is about confidence. I do enjoy working with inarticulable ideas and consider my practice as a way of testing methods of visualising this. Ideas around death, bodies and loss have been underpinning my thinking for a long time and it feels right to explore it now, whereas previously it wasn't. I'm curious about the self-determination and edges of bodies; considering where I end and someone else begins. This led me to think about how the mouth is a between-point; a point of seepage, a gateway where things pass through.

What are your plans for this project as you continue to develop it?

My hopes are that it will push me to use drawing differently in my practice. Rather than relying on it as a trusted method, I hope that it will continue to provoke me to ask more questions in some way. I plan to expand my research into breath, permeability and edges through exchange and testing different materials. I want to continue to explore the body, and I've started working with another artist back in the UK (Isobel Adderley) who uses dance and movement. We've started developing sound, textiles and choreography together which I'm really excited about. I've also started another body of work using ceramics, textiles, printmaking and painting which I'll be exploring more in 2019.

With a preoccupation in things that are ambiguously formless, intangible and inarticulable, Wales-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.

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) to be re-presented at Paper Mountain ARI, Northbridge (supported by Wales Arts International), *Liminal Structures* at TEN., Cardiff and *City Stories* at Mission Gallery, Swansea.

Cool Change Contemporary acknowledges the Whadjuk people of the Noongar nation, the traditional and rightful custodians of the land on which we operate. We pay respect to Elders past, present and emerging.

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