

COOL CHANGE CONTEMPORARY

26 OCTOBER - 17 NOVEMBER, 2018

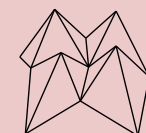
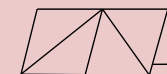
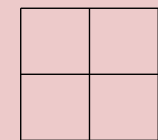
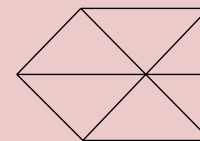
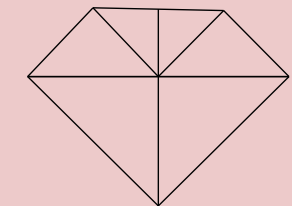
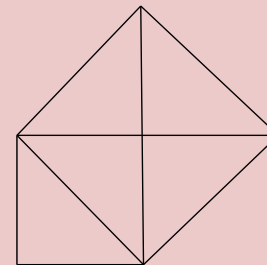
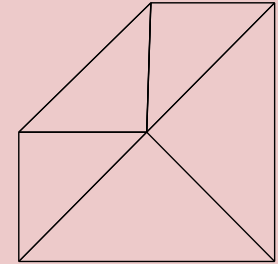
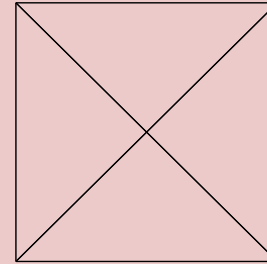
SODA_JERK, OLIVER HULL & CELESTE NJOO,
LYNDON BLUE, JACK CADDY, EMMA BUSWELL,
GRACE CONNORS, SABINA MASELLI & ELIZA GAUGER
PRESENTED BY MOANA PROJECT SPACE

CARLA ADAMS

BRONTË JONES, SOPHIE DURAND & NATASHA LALL



LIGHT AS A FEATHER...
PRESENTED BY
MOANA PROJECT SPACE
GALLERY 1, PROJECT SPACE & HALLWAY



8

Light



7

spa

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1

Read *Teen Witches for the Apocalypse*
an essay by Miranda Johnson.

[light-as-a-feather.com/
teen-witches](http://light-as-a-feather.com/teen-witches)

Light as a Feather... was originally presented for
HOBIENNALLE 2017 at Domain House, Hobart.
Moana Project Space is an artist-run-initiative showcasing
innovative contemporary practice on a national
scale since 2012. Currently Moana operates
on a project basis, presenting curated
exhibitions in a variety of locations.

*Light as
a Feather...*
is curated by
Moana Project Space and
features the work of Soda_Jerk,
Oliver Hull & Celeste Njoo, Lyndon
Blue, Jack Caddy, Emma Buswell, Grace
Connors, Sabina Maselli and Eliza Gauger.

MOANA
PROJECT SPACE



www.light-as-feather.com

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[light-as-a-feather.com/
pre-teen-pythia](http://light-as-a-feather.com/pre-teen-pythia)

Read *Pre-Teen Pythia*, a poem
by Kia Groom.



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3

Feather...

*Light as
a Feather...* is
an exploration of
the continuing cultural
influence of the teen witch. In
the wake of a shifting global political
climate, magic manifests as a pop cultural
symbol for empowerment and positivism. The
exhibition is comprised of a series of insallations and
performative rituals; a collaborative network of artistic
practices, harnessing witchcraft and magic in its many forms.
The Moana coven bring together the work of established and
emerging artists, conjuring quasi-rituals and
pseudo-scientific experiments to call upon the witch's
enduring feminist strength and the role of
superstition and talismans in our prevailing
mood of uncertainty.



CARLA ADAMS: HEFT

GALLERY 2

Melissa McGrath: Maybe do you want to start by talking about...

Carla Adams: How I came to this work?

MM: Well yeah, and maybe what you've been doing recently so that we can kind of understand where you are coming from with this new body of work, given that it is a bit different.

CA: So I think for the last 5 years, maybe a little bit longer, I've primarily been working with space, mostly online, but also offline. Spaces that kind of straddle private and public. So, primarily these have been online spaces that deal with sexuality. And in particular, kind of investigating or reflecting on how women might exist in these spaces.

My most recent project has been about Tinder. I collected opening lines, so I'd match with men on Tinder and then record the first things that they would say to me. I had all this data collected from Tinder, I was going through it, it was really evident and obvious to me, it was surprising really, how many comments and opening lines were about my appearance, or about my fatness, or about my body, in... I almost said positive then, but I guess in a not-negative way. So objectifying. And that kind of got me thinking about how women or fat women are either objectified or dehumanised online. Which I guess lead to this body of work.

MM: What do you see as the departure from this comprehensive and long term period of research. And

what's motivating it but also how you see this next project as different.

CA: This work outwardly is not about the internet. I think it definitely has roots [there]. I think I said to you once that it's impossible to make work *not* about the internet. And who would want to?

This work is so personal, and that's why it is sort of different. Or feels so different. Normally, the work that I've made previously, I just sort of act as a conduit or a mirror almost. I am just presenting what has happened. So I feel like I am quite removed from the work. But I guess this work is about me, and me coming to terms with being, with identifying as a very fat woman. And I guess coming to terms with my body as I am now mid thirties. You know, this is what I'm going to be like now for the rest of my life, and I guess, now, following a period of hiatus from being quite an outspoken fat activist. I used to embarrassingly, have a Youtube channel, and I was a vlogger, and was quite outspoken, both online and offline about fat activism and health at every size and body positivity. And then I took a break from being outspoken in public about those issues, because I was sexually assaulted and made a vlog about it on Youtube, and then had a group of guys say you know "you should be thankful that anyone would want to touch you, you disgusting whale" you know it was such ridiculous trolling that is so obvious. I think that every woman who doesn't fit into the western ideal of beautiful who has spoken out about sexual assault has probably received similar comments.

I guess this work is me trying to reconnect with those feelings that I once had about my body, and kind of maybe getting back into feeling like I can be outspoken and talk about how I feel about my body and maybe



Carla Adams, *Grounded Heavily*, 2018, Texta on Paper



Carla Adams, *Body Form 3*, 2018, Acrylic, ink, powdered pigment and mediums on board, 30 x 40cm

advocating for myself a little bit more. Which is strange because I am a firm believer that there should be a divide between politics and art, and maybe art is not the best way to come to terms with personal issues, or promote political beliefs, but I don't know, look maybe it is, maybe it's fine.

MM: What do you think the role of distance from certain experiences is in allowing you in making this work. You know, given what you have just said, and navigating that difficult space between personal trauma and sharing that publicly, or political ideology.

CA: A work that I made previously was *Self Portrait as OKCupid Questionnaire* which was a screen recording of me answering all of the match questions on OKCupid. It was just me answering these deeply personal questions. That was quite a challenging work to put out there because you could probably learn quite a bit about me from watching the whole video. But there was this really nice moment when I showed the work in Adelaide, and you were there. It was rear-projected onto a window and there was a bunch of women standing in the street, watching it. But that nice feeling of everybody watching the video at once and having these group or collective reactions to the work. And it's only in reflecting on that experience, later, going yeah, maybe I do like making work like that is about me and putting it out there. Because I think we have so many shared experiences as women. Even though the work is about me and how I feel about my body and how I deal with that objectifying, sexualisation and dehumanisation of fat women, maybe other people have similar experiences.

Hear more from Carla Adams in the new Cool Change Podcast, launching this summer.

Reflecting on her identity as “a very fat woman”, Carla Adams investigates the push and pull between lust and disgust in relation to how the Australian public sees the fat female body.

In this body of work, Adams touches on both the dehumanisation and sexualisation of fat bodies and attempts to reconnect with hers in the midst of a worldwide ‘obesity epidemic’. *Heft* is Adams’ 12th solo exhibition and sees a return to painting and a continuation of her textile practice.

Carla Adams graduated with an Advanced Diploma in Contemporary Art from Central TAFE in 2012, she went on to receive a Bachelor of Arts with First Class Honours from Curtin University in 2014. Adams has exhibited at Moana Project Space, Turner Galleries, Bus Projects (Melbourne), FELTSpace (Adelaide), *ARTBAR* at The Museum of Contemporary Art (Sydney), Verge Gallery (Sydney), Blindside (Melbourne).

Her work was selected for the 2013 *Hatched National Graduate Show* at the Perth Institute of Contemporary Arts, and she was a finalist in the 2017 *Joondalup Invitation Art Award*. Adams is a sessional academic at Curtin University and is director of Smart Casual.

BRONTË JONES, SOPHIE DURAND & NATASHA LALL: MAYBE IT'S THE WEATHER

GALLERY 3

There is something fascinating about the way humans relate to their fellows: they perform revolutions around each other, creating dynamics which resemble a choreographic dance. They find themselves in the role of dancers of an impromptu ballet, dancing to a song they have never heard before: people dance on their own, but their movements are determined by others' steps, so that every and each dance becomes part of a whole choreography which has no established rules and no order.

This choreography is a dangerous one: people get hurt while dancing, and some people can't help spending their time dwelling on their own moves, remembering and re-analyzing again and again their dance steps, to find out why they fell.

And then there are people who die in this dance, like Narcissus did.

Narcissus fell in love with his own image reflected on the surface of a lake, where he eventually ended up drowned. This myth is commonly interpreted as a warning:

Don't get lost in yourself.

But the reason why his love led him to his death lies in an illusion dictated by a perceptual problem. The man he fell in love with was an elusive image, and the lack of materiality affecting it created a dimensional gap between them which destroyed the possibility of a

meeting point.

They couldn't reach each other because one of them wasn't real.

But what determines what is real and what is not? We experience the world through our body: nerves spread all over our skin detect the stimuli from the environment around us and send information directly to our brain. Here the information is processed and combined with our current state and our previous experiences to our interpretation of reality.

Our sensory nervous system constitutes a filter we can't avoid.

Immanuel Kant's theory of perception discerns two levels of existence inherent in most entities: the *noumenon* and the *phenomenon*^[1]. The first entity is the thing itself, the real thing, which we are not able to grasp, since we are always exposed to the latter entity, the *phenomenon*, the thing as it appears to us having been filtered by our perceptual system. The way we understand the world is so subjective that we are led to wonder how reality would be without this filter, how the *noumenon* is.

We could wonder if the reality actually exists.

But if no information can be received without being filtered by our sensory nervous system, that means we also get a distorted perception of people - we see the *phenomenon*, not the *noumenon* - and we happen to project on them qualities we long them to have, even if they don't necessarily possess them.

Narcissus projected on his own reflection the



Brontë Jones, *Daddy (a feeling)* (detail), 2018, pressed flowers on paper, 20 x 25cm.



Top: Sophie Durand, worm moon 1st march, 2018, 35mm film photograph, 10 x 15 cm
Bottom: Natasha Lall, *Plaid Shirt Pose* [*Take Me Home, Country Roads Trilogy*] (still), 2017, 04:44

characteristic of being real.

By doing that we unwittingly transform the people we meet, so that they start living a new metaphysical life in our imaginary. We can either idealise or misjudge someone, but we can also project on them an urge we need to satisfy.

“Something else raised him above the others as well: he had an open book on his table. No one had ever opened a book in that restaurant before. In Tereza’s eyes, books were the emblems of a secret brotherhood.”^[2]

In Milan Kundera’s novel *The Unbearable Lightness of Being*, when Tereza meets Tomas he has an open book on the table. Tereza was “born of a situation which brutally reveals the irreconcilable duality of body and soul”^[3], in a home where there was no such a thing as shame, and books are, to her, a way out of the overwhelming presence of the human body.

The love between Tomas and Tereza was born from a small detail which means a lot to her.

In Kundera’s conception of life everything is about chances and choices. Milan Kundera refuses the idea of eternal recurrence: on the contrary he believes we live just once, a condition which frees us from the heaviness of making a choice that will be repeated forever. But the lightness is a conviction as well: our actions will pass away with us, leaving no trace on earth, meaningless. Everything happens by chance, and we make our choices blindfolded. Since there is no form of comparison, we cannot evaluate our decisions.

We are convicted to live in doubt.

The way we feel, and the way we understand reality around us, can't be properly seen by others, and that means that we can compare our choices neither to a previous life nor to another person's experiences. We can rely just on the person we are at this specific moment.

Beyond the terrifying feeling of being constantly changing creatures, lies the comforting thought of how little the way we feel now matters.

"But maybe it's ok, maybe it's the weather, nobody cares forever."

Ana Victoria Bruno

Ana Victoria Bruno is an Argentinian - Italian arts writer based in Reykjavik, Iceland. She currently works as Communication Coordinator at the Icelandic Art Center and as Gallery Assistant at Studio Olafur Eliasson. She writes regularly for the Icelandic online magazine Artzine and for the Italian art magazine Artribune.

Bringing together the works of Brontë Jones, Natasha Lall and Sophie Durand, *Maybe it's the weather* explores interpersonal relationships, longing to fulfil a fantasy, and overwhelming desires for love and intimacy. Rather than concerning certain individuals, being in love, or heartbreak; the exhibition examines fancified ideas of love, longing or wanting to be in a space of where something could/have be[en].

Brontë Jones, is an Australian artist based in Glasgow, Scotland. Their practice explores intimate and precarious relationships and the connection to personal technology and homewares. Their work dwells in a space of lonely intimacy, tied up with desire, longing and romantic love. They completed a Bachelor of Fine Arts from Curtin University in 2016 including one semester at Middlesex University, London in 2015.

Sophie Durand's practice extends from the intersection of sculpture and performance art and draws from anecdotal histories and archives for subject matter. Sophie's projects combine installation, film, performance and text, always seeking to find the best way for a story to re-exist in the world. Durand, a graduate of Curtin University with First Class Honours in 2015, is currently based in Reykjavik, Iceland.

Natasha Lall is a multi-disciplinary artist based in Glasgow, Scotland who works with sound, text and film to explore dysphoria in the contemporary realm. Recent work includes; an installation for It Gets Better V (2017) at The Institute of Contemporary Arts, London, SCRUB (2016) a solo show at Life Gallery, London. They have just completed their MLit Fine Art Practice (Sculpture) at Glasgow School of Art and have been selected for the upcoming Lux Moving Image festival in Glasgow.

^[1]Immanuel Kant, *Critique of Pure Reason*, Penguin Classics, 2008, England

^[2]Milan Kundera, *The Unbearable Lightness of Being*, Harper Perennial Modern Classics, 2009, United States of America, page 47

^[3]Milan Kundera, *The Unbearable Lightness of Being*, Harper Perennial Modern Classics, 2009, United States of America, page 30

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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