



MEDIA RELEASE | FEBRUARY 2019 EXHIBITION PROGRAM

DALTON STEWART: *RUSH*  
Gallery 1

GUY LOUDEN: *NETWORK ARCHEOLOGY*  
Gallery 2

STEPHEN ARMITSTEAD: *REMNANTS: FALSE IMPRESSIONS OF TIME & SPACE*  
Gallery 3

DEVON WARD: *THE TEMPERING*  
Project Space

OPENING NIGHT FRIDAY 1 FEBRUARY 6-8PM  
EXHIBITION CONTINUES 2 - 23 FEBRUARY  
WED - SUN 11AM - 6PM

In Gallery 1, Melbourne-based artist Dalton Stewart presents a new body of work for *Rush*, continuing his investigation of urban and spatial structures in relation to the presence of the body.

Guy Louden returns to Perth with *Network Archeology*, a solo exhibition in Gallery 2 that imagines the end of the internet and recalls the collapse of our networked age from the perspective of a post-apocalyptic future.

Stephen Armitstead explores the memory of site and the notion of imbedded presence through photography, video, installation and ceramics in Gallery 3 for *Remnants: false impressions of time & space*.



In the Project Space, Devon Ward presents a robotic installation *The Tempering* that attempts to imbue primordial elements—water and earth—with a vital psychological force.

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For more information on any of the exhibitions or events included in this media release please contact Jess Boyce [hello@coolchange.net.au](mailto:hello@coolchange.net.au) | 0410 412 254

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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*Rush* is a new body of work by Melbourne-based artist Dalton Stewart, continuing his investigation of urban and spatial structures in relation to the presence of the body. This exhibition evokes notions of community, sexuality, visibility and privacy.

The exhibition is inspired by social and sexual exchanges in gay club environments and meeting spaces, particularly within cities such as Sydney, Berlin, and New York. *Rush* draws on the politics and atmosphere of these public and personal venues, encoding artworks with autobiographic anecdotes.

Through the displacement and alteration of corporeal structures, Stewart incorporates various media in a practice which manifests minimalist and formal work. In translating architectural structures from within these urban settings, he reflects on the fragmented histories of gay cruising and contemporary models of queer spaces.



Image: Dalton Stewart, *Scene* (detail), 2018, cuticle oil on aluminium, 30cm x 90cm. Photograph by Nina Gilbert.

Born in Johannesburg, Dalton Stewart is a multidisciplinary artist working in Melbourne. Stewart completed a Bachelor of Fine Arts from the Victorian College of the Arts in 2016 and has exhibited at Firstdraft, Kings Gallery, George Paton, Margaret Lawrence Gallery and the Australian Centre for Contemporary Art.

In the future, the internet is a distant memory. *Network Archeology* stages a post-net, post-apocalyptic scene in which only an isolated node of the network survives. It wraps a custom virtual assistant AI in black-boxed server hardware. This virtual assistant — in the mould of the neural networks of Siri or Alexa — acts as an interactive relic of our near-future. The viewer becomes speculative archeologist of a contracting, collapsing network civilisation.

A series of wall-based sculptural works act as metaphoric artefacts of contemporary technology. Front-facing is a plate of laser-engraved UV glass. Like the interface of a smartphone, this sleek and frictionless surface presents an immaterial and idealised image. The glass floats over a copper sheet, the rarefied conductive base of circuit boards — the medium of high technology since the 1980s. Framed in stainless steel and steel wire, the works remind us that the heavy-metal materiality of traditional industry still underpins the digital world.



Guy Louden is an artist and curator based in Sydney. From 2014 to 2016, Louden was a director of Moana Project Space. In 2015, he co-founded and managed Success, a large-scale art space in Fremantle. He has curated exhibitions for the Perth International Art Festival, Moana, and Success.

Since 2017, he has exhibited his own artwork, notably at Bus Projects (VIC), Firstdraft (NSW), and Polizia (WA). Louden holds an MA in Art History from the University of Manchester (2013) and a BA from the University of Western Australia (2011). *Network Archeology* is his first solo exhibition.

Stephen Armitstead explores the memory of site and the notion of imbedded presence with a series of new works for *Remnants: false impressions of time & space*. Utilising photography, video, installation and ceramics Armitstead responds to architectural features of the Cool Change Contemporary gallery space as well as sites of the the artist's past exhibitions.

The internal window of Cool Change's Gallery 3 is reflected in Armitstead's latest iteration of his *false* series, an installation of temporary building materials and a bed of compressed flour. Also presented are a number of ceramic sculptural impressions created from previous installations from the series at galleries including Heathcote, FeltSpace and Old Customs House.

Other works include etched digital photographs exploring the Cool Change Contemporary space both before and after its transformation into a gallery, and a site specific work connecting the gallery space to a location across the street washed with water from the nearby Swan River. *Remnants: false impressions of time & space* ponders both viewer and maker's relationship to the transience of site, object and image.

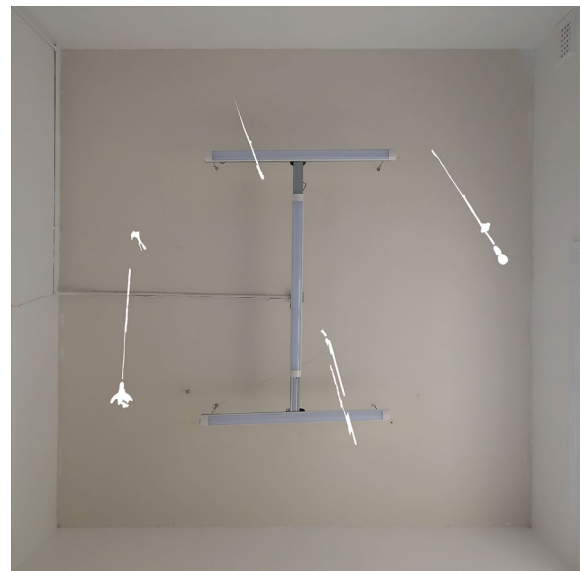
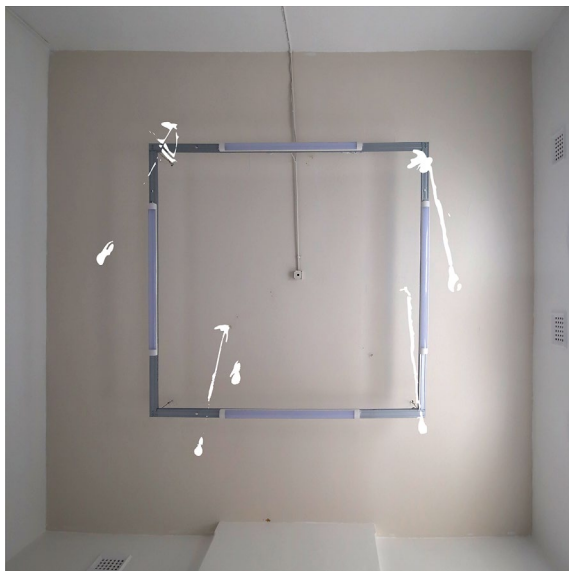


Image: Stephen Armitstead, *Gallery Two and Gallery Three* (detail), 2018, digital print & remnants, 50cm x 70cm each

Continuing an art practice for over 20 years, Stephen Armitstead works with experimental installation, video, photo-media, architecture, objects, interactive elements, and sound.

Armitstead's work concentrates on playful interrogation of process and unconventional use of materials. He creates elaborate setups that are moments extracted for observation, contemplation and to various levels, understanding.

Based in Western Australia, Stephen Armitstead is originally from New South Wales and studied at COFA, UNSW. Armitstead's work has been a finalist in the Mid West Art Prize (2018, 2015) and for the Joondalup Invitational Art Award (2010, 2012). He has collaborated on site-specific temporary artworks for the City of Fremantle (2013) and for the City of Subiaco (2011).

*At the top of the stairs, through a long corridor, around the corner, you will find a room with an artefact. It is a body of sorts, composed of a whip wielded by an arm affixed to a palanquin. Three vessels extend from the palanquin, each containing a rarefied mixture of heat, water, earth and the Old Friends—the ones we now call bacteria. When the Old Friends flex, an electric shiver causes the arm to writhe and flail, whip in hand.*

*The Tempering* is a robotic installation that attempts imbue primordial elements – water, earth and bacteria – with a vital psychological force. It explores the agency of nonhuman actors from the environment by using an emerging technology called microbial fuel cells (MFCs)—batteries made from water and mud—to create low voltages that trigger a mechanical arm to crack a whip. Using mud collected from Herdsman Lake as the agent which “controls” the cracking of a whip, and its echo, *The Tempering* questions the passive role typical given to nonhumans elements, especially in the age of the Anthropocene.



Image: Devon Ward, *Reservoir of the Old Friends*, 2018, digital photograph

Devon Ward is an artist who creates living and digital systems to explore notions of time, place and identity. His work takes the form of installations, sculptures, video, books and sound. Ward has exhibited in Australia, Japan, the UK and US. Ward earned a Master of Biological Arts from SymbioticA at the University of Western Australia in 2014 and a Bachelor of Fine Art from the University of Florida in 2010.