



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | MAY 2019 EXHIBITION PROGRAM

KATE WEBB & NATSUMI DE DIANOUS: *WHAT CAN BECOME OF IT*  
Gallery 1

PASCALE GIORGI: *IT'S GOING TO BE OKAY BABY, YOU'LL BE REBORN*  
Gallery 2

LIAM COLGAN: *FROM LOOKING TO FEELING*  
Gallery 3

OPENING NIGHT FRIDAY 10 MAY 6-8PM  
EXHIBITION CONTINUES 11 MAY - 1 JUNE  
WED - SUN 11AM - 5PM

In Gallery 1, *what can become of it* explores the breakdown and merging of hierarchies and ways of viewing within the realms of the Western fine art tradition. Kate Webb and Natsumi de Dianous are combining their practices, centred around a playful and sensitive approach to materials, leading to an interplay between disciplines and a desire for material idiosyncracies to be elevated and appreciated for what they are.

Drawing from her experience of living in Italy for the past two years, Pascale Giorgi's exhibition, *It's going to be okay baby, you'll be reborn*, housed in Gallery 2, is an exploration of inelegant human experience retold through the appropriation of the rich, yet cold, aesthetic heritage of Italy.



Liam Colgan will be presenting *From Looking to Feeling* – a reflection on the ways gender frames how we see ourselves in the world. The works in the exhibition consider the ambivalent emotional and psychological experience of un-learning gendered behavior, launched from a sense of frustration, pleasure and desire that come with transition.

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For more information on any of the exhibitions or events included in this media release please contact Paul Boyé [hello@coolchange.net.au](mailto:hello@coolchange.net.au) | 0498 393 088

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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In *what can become of it*, Kate Webb and Natsumi de Dianous explore and break down material hierarchies that are evident in the realms of Western fine art tradition and viewing. Webb and de Dianous' practices are centred around a sensitive and playful relationship with the material – a desire for it to be appreciated for what it is and to highlight the spiritual potential they hold. Sculpture; drawing; print; craft and painting fuse together to explore fluid movement between object, space and identity. *what can become of it* asks how can a traditional Western way of viewing artwork in a gallery space be disrupted and recombined.

Both artists aim to combine their practices, with de Dianous' work drawing on the intersection of low- and hi-brow style, thinking about how this wonky, unsophisticated sophistication attempts to navigate mixed cultural spaces, while Webb's work concerns itself with the ability to transform and disrupt perceptions of a pre-existing object's value and the energies of materials to create new experiences between the viewer, work, and architectural space.



Kate Webb, 666, 2018. Sculpture, dimensions variable.  
Photograph by Bo Wong.



Natsumi de Dianous, *Brows flyaway*, 2018. Oil, acrylic, wash, ink on calico, scoubidou string, clay, 234 x 88 cm, detail. Photograph by artist.

Kate Webb is a passionate artist practicing in photography, sculpture and printmaking.

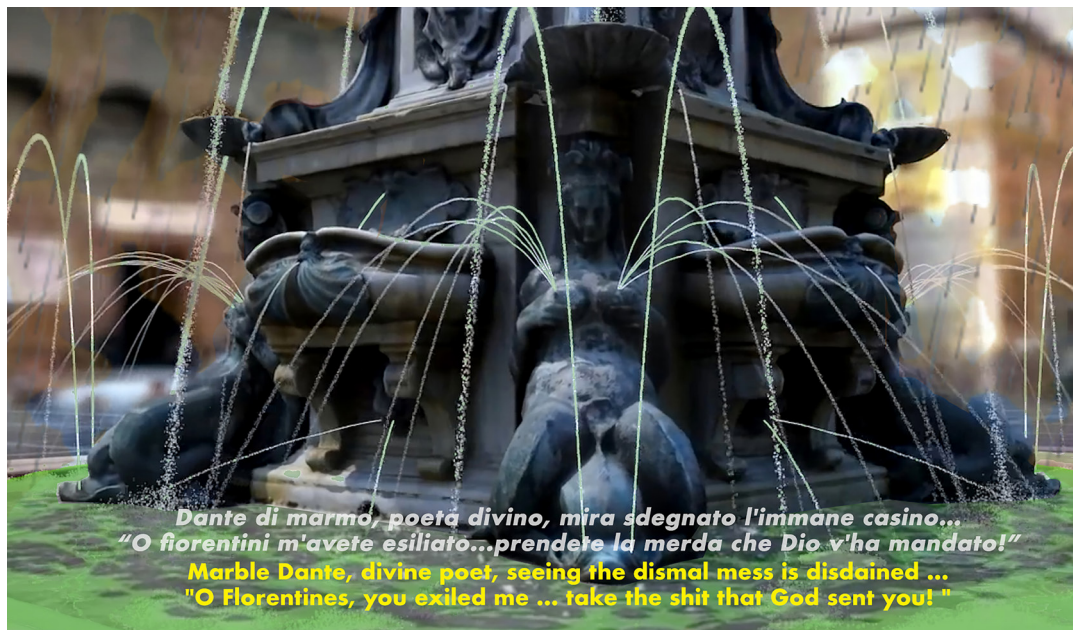
Webb's sculptures are inspired by the use of contradictory materials and objects that are outdated, inexpensive and hold unique qualities. Her approach often involves transforming functional materials that are overlooked for their aesthetic form. Traditional methods are often paired with unusual structures in order to capture forces previously undisclosed in hope of creating a new experience for the viewer. Webb does not wish to impose onto her works a narrative, the aim is to let the work speak for itself and to be open to anyone's own interpretation. Through an organic and intuitive operation, her overall goal is to make the best use of a "situation".

Natsumi de Dianous is an emerging artist working primarily in painting. Her practice is interested in the wonky, unsophisticated sophisticated style of low-brow, heta-uma (bad-good) art to explore and attempt to navigate mixed cultural space. She is interested in the spirit of the material and how its idiosyncrasies can become apparent and elevated.

Currently in the process of finishing her Bachelor degree for Fine Art at Curtin University, Natsumi has exhibited at various galleries locally such as Paper Mountain (2018), Smart Casual (2017) and Nysztor Studio (2016).

When the dark world of medieval art and culture was blown open and the humanists stepped out of the rubble with their new single point vision, neo-classical effigies of the Renaissance invaded bucolic Italy and remained the unsurmountable symbol of its cultural significance. The austerity of the cold marble statues depicting rape, and the grimace of bankers' pet lions are residual narcissisms from a time which disproportionately shaped cultural history, obscuring swaths of inelegant human experience and emotion through its narrow definition of humanity.

Drawing from her experience of living in Italy for the past two years, this exhibition is an exploration of clumsy empathy retold through the appropriation of the rich yet cold aesthetic heritage of Italy. In this exhibition, the artefacts of a frigid humanism are degenerated and reconfigured into forms which are shaped by uncomfortable humanness. Objects and images are riddled with frustration toward a prestige aesthetic landscape which is so indifferent and irrelevant to the contemporary hell-cape of the European news cycle.



Pascale Giorgi, *Ficino's Great Flood*, 2019. Still from video, 4:08. Image courtesy of the artist.

Pascale Giorgi is a multidisciplinary Australian artist, currently living between Italy and Australia. Drawing on her own cultural identity as an Italo-Australian, totems and concepts of classical culture are subverted through humour and the absurd to arouse scrutiny of nebulous concepts such as culture and authenticity.

After graduating from Curtin University in 2015, she has exhibited her work in HATCHED (2016), PICA and Polit(t)ico (2017), Museo Archeologico Bologna (ITA).

Pascale's practice is underpinned by a fundamental concern with language, and the relationship between concepts, history and lived quotidian experience, influenced by ancient and modern philosophy.

*From Looking to Feeling* reflects on the ways that gender frames how we see ourselves in the world and considers the ambivalent emotional and psychological experience of un-learning gendered behavior. The works in this exhibition launch from the sense of frustration, pleasure and desire that come with transition. By sitting with these feelings Colgan hopes to observe the felt edges of bodily autonomy and self-determination; exploring the power individuals have to change how they see themselves and how others see them.



Liam Colgan, *When There's A Feeling In The Room Sometimes I Don't Feel It*, 2018. Archival Inkjet Print, 10 x 15cm. Image courtesy of the artist.



Liam Colgan, *From Looking To Feeling (Immaterial)*, 2018. Digital image. Image courtesy of the artist.

Liam Colgan is a multi-disciplinary artist based in Perth. Colgan's work broadly investigates the fields of sexuality and queer theory in relation to art practice. Their work often deals with complex and unseen social codes within everyday life, drawing from their personal experiences as a queer person. Liam's practice takes multiple forms including video, performance and installation. Through these media, they consider how individuals might challenge social power structures and navigate complex emotional and psychological states.

Since graduating in 2014, Colgan has shown in multiple exhibitions nationally including Hatched National Graduate Show at PICA (Perth); Passing/Parades at SUCCESS ARI (Fremantle); King Single/Expanded Queen at FELTSpace (Adelaide); Of All Others at First Draft Gallery (Sydney) and The TV Show at Wollongong Art Gallery (Wollongong). Colgan has participated in development programs and residencies at Vitalstatistix (Port Adelaide), Proximity Festival (Perth) and Cool Change Contemporary (Perth). More recently they have published a small text as part of the book *Maybe It's the Weather* released in Perth/Glasgow and produced a curated playlist for Runway Australian Experimental Art's online publication *Conversations*.