



MEDIA RELEASE | JUNE 2019 EXHIBITION PROGRAM

TESSA BEALE, BINA BUTCHER & PHOEBE CLARKE: *DRIFTING PROXIMITIES*
Gallery 1

CASSIE LYNCH, REBECCA ORCHARD, ANDREW JAMES WILLIAMS, MEI SWAN LIM:
DEEP HERITAGE
Gallery 2`

PIP LEWI: *SUBURBAN MUSINGS AND OTHER CURIOUS FINDS*
Gallery 3

LAUREN MCCARTNEY: *HERE, WITH A BANG!*
Project Space

OPENING NIGHT FRIDAY 7 JUNE 6-8PM
EXHIBITION CONTINUES 8 - 29 JUNE
WED - SUN 11AM - 5PM

Tessa Beale, Bina Butcher and Phoebe Clarke will be presenting their collaborative exhibition, *Drifting Proximities*, which investigates the visual, sonic and tactile qualities of water. Housed in Gallery 1, the works reflect their shared understanding of water through installation, sound, textiles and print questioning the value they place on water as a material.

In Gallery 2, the group exhibition *Deep Heritage* enquires into our geological inheritance and wonders how geology will record us, while we learn to situate ourselves within the future fold of a rock.

In Gallery 3, Pip Lewi will be presenting *Suburban Musings and Other Curious Finds*, a series of drawings investigating the idiosyncrasies and cultural artifacts of everyday suburbia.

Lauren McCartney's performance, housed in the Project Space, *Here, with a bang!*, captures the artist attempting to seductively dance while immersed within a cocoon of cream-filled balloons. The work references the burlesque balloon pop as a catalyst to explore expressions of female sexuality.

For more information on any of the exhibitions or events included in this media release please contact Paul Boyé 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.



TESSA BEALE, BINA BUTCHER & PHOEBE CLARK

Drifting Proximities

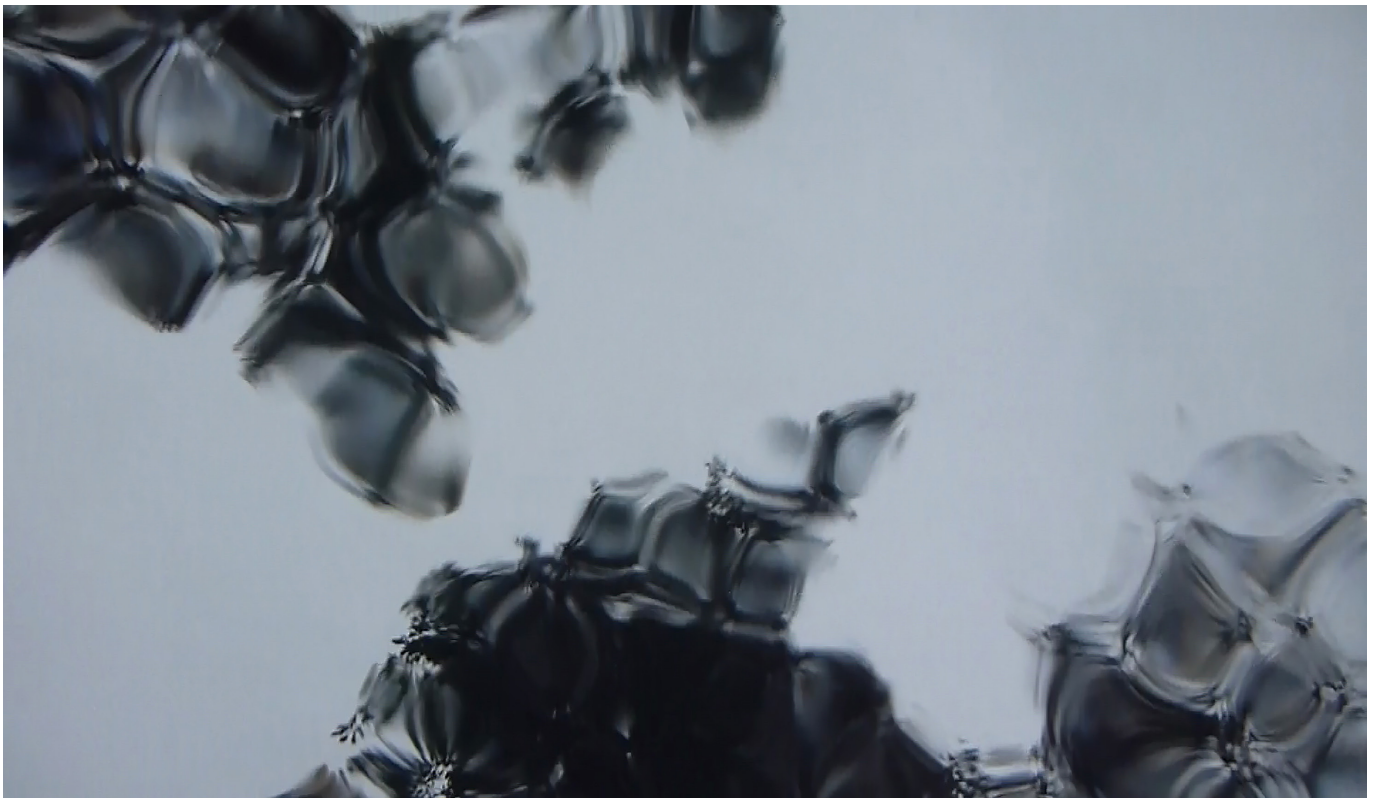
Gallery 1 | 8 - 29 June

This exhibition brings together the work of three artists – Tessa Beale, Bina Butcher Monsees and Phoebe Clarke – whose practices converge in the way that they approach the treatment of materials. The artists' will use water as a material and focus due to its visual, sonic and tactile qualities.

Water is characteristically unbound and free whilst conversely still possessing a density and pressure. Furthermore, a body of water presents itself more visually as an environment within which we can see and feel a constant connection. Water possesses the ability to demand of us to be present and this in turn elicits a physiological response..

The exhibition will be an extension of work developed through both current and previous residencies. It is an experimental investigation into the value we place on water as a material in our respective practices.

The works reflect their shared understanding of water through installation, sound, textiles and print questioning the value they place on water.



Bina Butcher.
Untitled
Video still, dimensions variable.
2019.



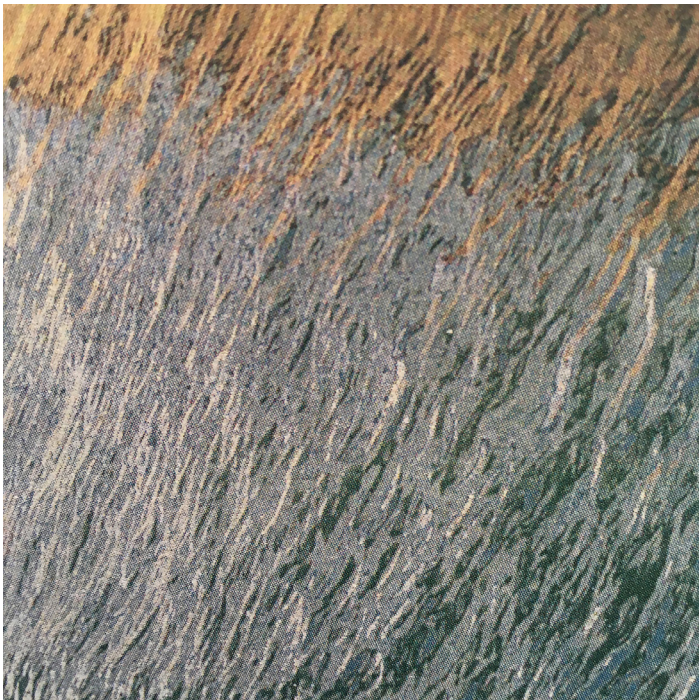
TESSA BEALE, BINA BUTCHER & PHOEBE CLARK

Drifting Proximities

Gallery 1 | 8 - 29 June

Tessa Beale (b. 1993) investigates the potential of material properties to explore ideas of transformation and transition working across the mediums of print, drawing, metal, sculpture and photography. Drawing inspiration from the surrounding natural environment, geology and flora she uses a process of collection and response, focusing closely on surfaces and details that are often overlooked. Tessa believes that materials have an intrinsic communicative value, which she seeks to explore in her work.

Since graduating from Curtin University with Honours in 2015, she has exhibited in a number of group, collaborative and solo exhibitions both locally, interstate and overseas. This includes SIM in Iceland (2016), Mundaring Arts Centre (2015), Paper Mountain Gallery in Perth (2016/2017) and more recently Sawtooth ARI Gallery in Tasmania (2019) and Midland Junction Arts Centre (2018) where she was also an artist in residence. She has undertaken residencies both locally at Fremantle Arts Centre and internationally at SIM (Iceland, 2016).



Tessa Beale.
Stir
Digital Image, dimensions
variable.
2018.

Bina Butcher's practice is a way for her to understand and reflect on the direct and immediate world around herself by exploring unnoticed aspects of daily life and fleeting, ephemeral moments within the natural world. Impressions are left within the environment; traces of life and movement now preserved in a static state. Butcher's work aims to draw out unique moments, textures and surface qualities to enable quiet reflection and engagement with spaces we interact with on a daily basis which might otherwise go unnoticed. Primarily exploring the expanded field of printmaking, including photography, video, sound and sculpture, Butcher's process lead practice encourages interaction with instances commonly overlooked and allows for reflection on transitory moments.

Since graduating from Curtin University (2016) with a Bachelor of Fine Arts, Butcher has been involved in several group exhibitions and a Residency at Midland Junction Arts Centre (2018). She has exhibited twice in the Fremantle Print Awards in 2016 and 2018, and most recently exhibited at Sawtooth ARI Gallery in Tasmania (2019) alongside Tessa Beale.

Phoebe Clarke is a multidisciplinary artist based in Perth. Working across the mediums of sculpture, drawing, video and sound; Phoebe creates works and installations that hold focus in materiality, mark-making and intrigue that is obtained through subtle tactics of alienation. Her work is a visual investigation and experimentation in how she can move between and on the border of the alienating and benign, seeking to produce small changes that persist their way onto the viewers consciousness. The work Phoebe is presenting in the show has been developed throughout her recent residency at MJAC exploring the use of texture, mass, and buoyancy to implicate an aquatic environment.

Deep Heritage is inspired by the work of 80 year old local geologist, Norman Harrison, who meticulously catalogues various rock found in Perth's heritage buildings, dating and tracing them back to their origins. Perth city as we know it was almost built yesterday, yet its walls and foundations contain ancient rock, formed over deep time.

Cassie Lynch, Rebecca Orchard, Andrew Williams and Mei Swan Lim have come together to each translate their meaning of the phrase 'Deep Heritage'. Lynch is in the business of decentralising and disorientating the colonial perception of Noongar Country. Her writing explores the narratives of geomorphology through the lens of Noongar culture, booting her readers off the space-time continuum into the every-when of Indigenous deep time. For Orchard, 'rocks are records'. Her work takes pressings of rocks from their landscape, thus mapping them in time, recording and expressing those layers in clay and paper. Williams, enamoured with sandstone and recognising the material in stately and polished civic buildings around Perth city - provides a counterpoint to the Western-centric ideas of heritage. Lim's textiles trace the records of coral fossil patterns left in Tamala Limestone, the forms printed like a scroll to be read. The exhibition enquires into our geological inheritance and wonders how geology will record us, while we learn to situate ourselves within the future fold of a rock.



Rebecca Orchard.
Fragments Of A Shifting Landscape
2016.
Wood fired terracotta clay some with
house paint (burnt clay), dimensions
variable.
Image Courtesy of the artist.



CASSIE LYNCH, REBECCA ORCHARD, ANDREW JAMES WILLIAMS, MEI SWAN LIM: *Deep Heritage*
Gallery 2 | 8 - 29 June

Rebecca Orchard is a multi-disciplinary artist living and working on Noongar Boodja (Perth, Western Australia). Her work was selected to show in Hatched National Graduates Exhibition at Perth Institute of Contemporary Art in 2011 and has since exhibited widely in group shows in Perth and interstate. 2014 saw her first solo exhibition 'Sometimes, it's second nature' at Free Range Gallery, followed by her second solo exhibition 'Rose Vision' at Paper Mountain in 2015. She was commissioned to make a responsive work for the exhibition 'Object Lessons III: Pattern Recognition' at Lawrence Wilson Art Gallery, alongside selections from the Cruthers Collection of Women's Art. In 2016 she was selected to participate in the inaugural PIAF Lab, a workshop for emerging artists of varying disciplines and later made a new series of work to exhibit in the PICA Salon, 'Radical Ecologies'. 2018 saw Orchard perform in the role of 'custodian' for Museum of Water for Perth Festival. She is one half of the music duo Erasers, creating sounds together since 2009.

Cassie Lynch is a writer, consultant and academic living in Perth. She is currently researching a creative writing PhD investigating colonial ideology and the intersection of Aboriginal cultural memory and scientific concepts of Deep Time. She is a descendant of the Noongar people and belongs to the beaches on the south coast of Western Australia. She is a student of the Noongar language, and was the artistic director of Woylie Fest, an all-Aboriginal storytelling festival based in Fremantle. She spends a lot of time thinking about the wetlands buried beneath the pavers of Perth City, and sees the ghosts of swamp banksias in skyscraper lobbies.

Andrew grew up on Ngarluma country in the Pilbara region of Western Australia to migrant parents. His early life was moulded in an archipelagic state, and he sought to connect to the mainland after high school finished. After a decade of working in different music projects around Perth, a change of trajectory was pursued in North America. What started as a romantic inquest, turned into an unofficial mentorship in heritage restoration by master craftsmen in Vancouver, British Columbia. Working on several notable projects across the continent, including a restaurant by award winning designer Joyce Wang, an appetite for design in construction had aggregated, and now Andrew has returned to Perth to gain qualifications venturing deeper in this field. This will be his first foray into expressing his passion for material in a less technical, more artistic application.

Mei Swan Lim is a practicing sound and visual artist whose work centres on the environmental, emotional and spiritual importance of place, interdisciplinary investigation and storytelling. Her works have appeared at Proximity Festival, Art Gallery of Western Australia, Perth Institute of Contemporary Arts, Perth Festival, Lawrence Wilson and Janet Holmes á Court Gallery. Lim makes work with her partner, Matthew Aitken. Together they've collaborated on social practice projects such as Swamp Clubb (TRANSART), Walyalup Water Walk with Sharyn Egan (Perth Festival), Freeway Meditation with Katie West (Revelation Film Festival) and Land Sale (International Art Space). She is also an electronic musician who has been performing and writing under the name Mei Saraswati since 2010.

Deep Heritage is sponsored by the City of Perth.

Suburban Musings and Other Curious Finds is a series of drawings exploring an idiosyncratic suburbia and, by extension, the spatio-temporal qualities of cultural artifacts in a modern Australian context. The works are a response to adopting the role of a flâneur in mostly suburban spaces and using the philosophies of psychogeography as a lense through which to celebrate the banal and the ruptures that occur within it.

Each drawing negotiates an element of humour when navigating the everyday by presenting an imagined narrative, derivative of its significance occupying a given mundane setting, and a visual punch line.

The drawings are excerpts from the artists' visual journal, itself serving as an authentic voyeuristic tool of documentation and reconnaissance, while the use of materials such as texta, pen and white-out further highlight and draw on implications of accessibility and banality reflected in the subject matter.

A number of works are double sided and suspended in the space, revealing slight traces of the opposite drawing through the paper. Patchy bleeding and faint suggestions of line nod to connotations of memory and permeation within the ephemeral and perennial suburban landscape.



Pip Lewi, *news agency angel*, 2017.
Texta and highlighter on sketchbook paper, 210 x 297mm (A4).



Pip Lewi, *suburban study*, 2018.
Texta, highlighter and pen on sketchbook paper, 210 x 297mm (A4).

Pip Lewi is an emerging artist from Perth, Western Australia currently working on Whadjuk Noongar land. She is interested in capturing the essence of 'the everyday' within the mediums of painting and drawing. Her work aims to explore how culture and identity relate to place through reconnaissance of suburbia and using motifs and symbols to channel a realised middle-class Australian aesthetic.

Here, with a bang! is an exhibition of a video based performance that parodies the seductive burlesque balloon pop as a catalyst to explore how women engage with absurd and playful approaches to performing their bodies seductively. The work provokes constructed expectations of feminine sexual expression, offering a corporeal feminism that defies them.

The loud pops of the balloons break up and juxtapose the soft, overtly feminine dance with sounds that have violent undertones, further distancing the performance from an indulgence in pleasurable imagery.



Here, with a bang!, 2019. Digital video, 11: 27, screenshot from video.

Image Credit: Lauren McCartney

Lauren McCartney is a multidisciplinary, feminist artist, who is based in Wollongong, New South Wales. Her work parodies objectification and conventions of appropriate female behaviour. She creates situations where her body is humorously exaggerated to the degree that she becomes a spectacle and an object of laughter, whilst simultaneously disrupting stereotypes and myths about femininity and misbehaviour. McCartney's practice offers the concept that through failing with her materials and her body, she succeeds in creating her work.

McCartney holds a PhD (2018) through Curtin University and a Bachelor of Creative Arts (2010) (Honours Class I) from the University of Wollongong. Her work has been collected by the Art Gallery of Western Australia and she has exhibited her work and participated in presentations on her practice both nationally and internationally.