

COOL CHANGE CONTEMPORARY

10 MAY - 1 JUNE, 2019

KATE WEBB & NATSUMI DE DIANOUS

PASCALE GIORGI

LIAM COLGAN



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

GALLERY 1

Fluid movement // perpetual renewal
precipitation ~ precipice
on the edge (on edge), to channel/ manifest

Care-

freeness

.apprehension of wonder.

tiles longing to be amorphous

wably and unhinged

~`~`~`~`

like a cloud

Float along

and become Bcome //smash this cloud on the glass and

I'm almost home

- constant becomings

in ____ place in place of ____

LINKERS (connection

linki dinks maneuver between:

Paint-jewellery-drawing-sculpture-

,,,Accessory 4 U /Wear 4 u

SHINY SHOW*

secret noises and echoing floor and of the
roundedness.

Talking together (figures/friends: guys, buddies, pal)

chat

, spending time

Slowing pace

)*8*(':-] (*>*

Pattern, as Pure sense and
feeling obscure over symbol
Ledges–Line on a ride . . . Chains of thought weave#
True, and unforced
she asked for your gentle touch
Unique qualities }emerge in multiple ways every moment

Lucky charms & pocket objects. after multiple
tumbings ,still remaining to b found again

and why must we shave roughness to a POINT

Kate Webb & Natsumi de Dianous



Natsumi de Dianous, *jewellery & Linkers*, 2019

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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 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 Nyisztor Studio (2016).

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

GALLERY 2

ON THE SCATOLOGICAL IMPERATIVE

(the fountain) A Jest Concerning a Lean Man¹

One of my townsmen, with whom I am very friendly, asked why is it that we are fed things that only seem to deepen our hunger. He is not a man whose belt can spare a notch, so I asked whether he had suddenly taken to skipping meals. He said: in this time in these shared spaces, we are made to be rapidly consuming things that by their nature take time to digest: beauty, knowledge, poetry, rhetoric – these are inescapable in our omni-public spaces, we are told that not to consume them is not to participate, and that not to participate is to starve. We are taught that the ascetic divine can only be attained by shameful gluttony, and that to make ourselves perfect we must bathe in a fountain of shit.

The shit is unending, he sighed, it is turning me off my lunch.

(the foot) Everado, Apostolic Secretary, Plays a Prank Upon a Cardinal²

The story is told of the Cardinal de Conti, a stout and beloved man, who went out hunting one day in summer, accompanied by an apostolic secretary, a certain Everado. It was a hot day, but they were gifted

relief by a wind passing through the mountains. 'How beautiful, this wind,' said the cardinal, 'a divine beauty, for it cannot be possessed or created by mere men.' Everado scoffed at this: 'No beauty is so divine as to pass through the hands and minds of men without them possessing some part of it, and in that part, is the creation of a new beauty as, or more, bountiful in its joys as the last, if not as holy.'

The Cardinal, curious, asked Everado what artistry he owned that could match that of the creator who had made wind. To this, Everado let down his trousers and released a billowy fart, causing the Cardinal to fall into a fit of loud laughter.

**(the horns)
Of a Preacher Who Preferred Ten Virgins to One Married Woman³**

The good people of Tivoli were once harangued by four imprudent monks, who thundered in long, furious speeches against the sin of adultery. Each monk preached in their own way about why people so often succumb to this gravest of sins, and each monk extolled their particular path away from the darkness of desire, and into the light of virtue. The final monk ended his sermon saying that he would rather lie with ten virgins than with one married woman. He received the greatest applause.

**(the beasts)
Concerning an Academic Who Became the Keeper of a Brothel⁴**

I knew a man in who lived in Avignon, a French aca-



Pascale Giorgi, *Ficino's Humour in Sanguine Red (Partito Comunista Italiano)*, digital collage, 10cm x 14cm



Pascale Giorgi, *Ficino's Humour in Phlegm Green (The Sabines)*, digital collage, 10 cm x 14 cm

ademic who was well known in the circle of the Roman curia. This academic, finding himself in love with a harlot, put his own trade aside and earned his living as the keeper of a brothel. He stopped publishing papers, refused to answer the questions of his students, and proffered a sole thesis: that the only difficult question was why it is we burden simple answers with difficult questions in the first place. Who would only put this forward to his school's students providing that they would immediately become his brothel's clientele.

The academic turned brothel keeper had the sleeves of his old scholar's robe inscribed in silver letters with the phrase: "melius est a bono," in English: "from good to better."

Patrick Marlborough

Patrick Marlborough is a writer and comedian from Fremantle, whose has words [memoir, cultural criticism, poetry, fiction, and goofs] at VICE, Meanjin, The Lifted Brow, The Guardian, Noisy, Cordite, Going Down Swinging, The Betoota Advocate, and "beloved other."

¹⁻⁴Titles taken from Poggio the Florentine's *Facetiae* (in latin 'jests'), published in 1470, the most popular jokebook of its time.

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.

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-scape of the European news cycle.

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.

LIAM COLGAN: FROM LOOKING TO FEELING

GALLERY 3

Musings On Undoing Things

When we step outside of our expectations of things to serve us in specific ways, we can see the transformative potential of matter, and that has huge political implications. Not only can we change and exchange the forms of things, but things can become embedded in our lives in ways that have a huge impact on our bodies, realities, and histories. There is a kind of potential within some things to teach us how to see the world and each other in different, more expansive ways. I really like this idea that things can hold a great deal of knowledge and how we relate to them can become a process of learning. Using things in a non-normative way opens up a different sensory perspective about what that thing is. It feels so obvious and unremarkable to say but using things differently really makes you see differently.



There is something about this that is cathartic too. Perhaps in releasing an object from its form or function, there is some kind of reciprocal effect of feeling that release? By disrupting somethings normative use it feels like you can disrupt its personal meaning. A radical, *ritualistic play*.



The simultaneous malleability and resilience of things is reassuring to me, for example, if I burnt a school dress, the ashes would still exist, and then the ashes could become pigment in a paint. That process of undoing something that holds so much pain, and excavating the material that remains, generates healing. Deconstructing clothing into more rudimentary textiles has been a way for me to unpack the power these objects have over me. I've cut up, boiled and shredded one of my last pairs of men's jeans. Touching the seams of their construction, I feel I am moving away from their firm embrace. It's very grounding to reach out and touch things, take them apart and see how they work, how they've survived, and what else they can become.



*I think of clothes as things that **rest on the body**, a sort of interface between the 'outside world' and my body. I think about the ways that **masculinity has contained and shrunk so many of my behaviors** and desires. I completely understand that drive to physically deconstruct clothing. Clothes create form on the body, and I want to be formless.*



“Can attending to objects with care be a labor of self-sustenance for us as well? Can the things of our lives be our companions, our children, our comrades? What can we know or feel about our own bodies through the ways that we relate to objects? I want to propose the possibility that our relations with objects themselves might function as a means of remodeling our own often-fraught bonds with the materiality that



Liam Colgan, *From Looking to Feeling (Immaterial)*, 2018, digital image



Nunzio Madden, *This Shirts Too Tight (Childhood Drawing)*, Texta on paper

is our own lived bodies. I sometimes joke that all I am doing in the studio is making friends. This joke is feeling more real by the day. I am thinking now about all the gorgeous non-traditionally gendered people I know coming back to their apartments exhausted from the daily labor of moving through the world and carefully watering their plants.”¹

*“The stories of the exhaustion of inhabiting worlds that do not accommodate us, the stories of the weary and the worn, the teary and the torn, are the same stories as the stories of inventiveness, of creating something, of making something.”*²

Nunzion Madden and Liam Colgan

Nunzio Madden (previously known as Natasha Madden) is a Yugo-Australian artist working in Narm. Since graduating from the VCA’s BFA Hons program in 2014, they have exhibited online, nationally and internationally, including the Akademie der Künste for the 2016 Berlin Biennale, The Physics Room curated by Fresh and Fruity, M.I./milglisse’ gallery, and queertech.io. They have also exhibited in parking lots, document folders, bathhouses, train stations, and empty houses.

¹Ahmed, Sara. 2018. *Queer Use*, Feminist Kill Joys. November 8th 2018. <https://feministkilljoys.com/2018/11/08/queer-use/>

²Hall, Gordon. 2016. *Reading Things: Gordon Hall on Gender, Sculpture and Relearning How to See*. Minnesota, Walker Arts Center.

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 is a multi-disciplinary artist based in Perth. Drawing from their personal experiences. Colgan's practice aims to unpack the complicated social norms queer folk face within everyday life.

Since graduating in 2014, Colgan has shown in multiple exhibitions nationally including *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). 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 platform *Conversations*.

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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