COOL CHANGE CONTEMPORARY

JACK CADDY: MADE FROM PILLARS OF SPIT
Gallery 1

SACHA BARKER: (IN)TRANSLATION
Gallery 2

LISA LIEBETRAU: PALATIAL STRUCTURE
Gallery 3

TAYLOR REUDAVEY: "BOYS' CLUB" (ARTIST IN RESIDENCE)
Project Space

Opening Night: Friday, 4 October, 6-8pm.
Exhibition Continues: Saturday 5 October - Saturday 26 October.
Wednesday - Sunday 11AM - 5PM

Made from pillars of spit, Jack Caddy's *latest project,* is a work of speculative fiction, exploring the relationship between the loss of trust placed in corporations and the allure of gained incentive.

(in)translation is a glimpse into the artistic methodologies developed by Sacha Barker in pursuit of a unique font. It is based on linework abstracted from hand-sewing and refined via print-making and plaster-casting techniques.

In Gallery 3, Lisa Liebetrau has developed a new site-responsive installation that engages with the history of the Bon Marché Arcade, informed by archival ephemera accessed from the State Library of WA and the City of Perth History Centre.

Taylor Reudavey's PhD research investigates the potential for the practice of disidentification through drag kinging to both critique and re-imagine the larrikin as an Australian figure of masc rebellion. The "Boys' Club" residency is an intensive period of performance-making that will largely take place behind closed doors; access is permitted by appointment only.

For more information on any of the exhibitions or events included in this media release please contact Paul Boyé hello@coolchange.net.au | 0484 500 838

Cool Change Contemporary acknowledges the Whadjuk people of the Noongar nation, the traditional and rightful custodians of the land on which we operate.

Inspired by the increase in pharmaceutical giants' investments in online ancestry companies, *Made from pillars of spit* proposes an alternative narrative to people-powered platforms, manifest as a genetic data company that offers shares in exchange for health information. Here, data is shared to advance science but also to take part in value created.

In this exhibition, team building tools leftover from a professional development exercise for 'members' lie dormant and partly disassembled. When not activated they move away from their initial intention and allude to a wider culture of enforced positivity of success, productivity and corporate start-up companies gone bust. Objects embedded with an overbearing positivity now stand in as gatekeepers in the middle of an exchange between consumers and research.

This body of work Airdrops from 'real world' companies, re-imagining them through sculptural installation to investigate the boundary where mythologies around emergent technologies and consumer faith interact. Made from pillars of spit looks to this 'new market model' as a way to explore the relationship between the loss of inherent trust placed in corporations and the allure of gained incentive.
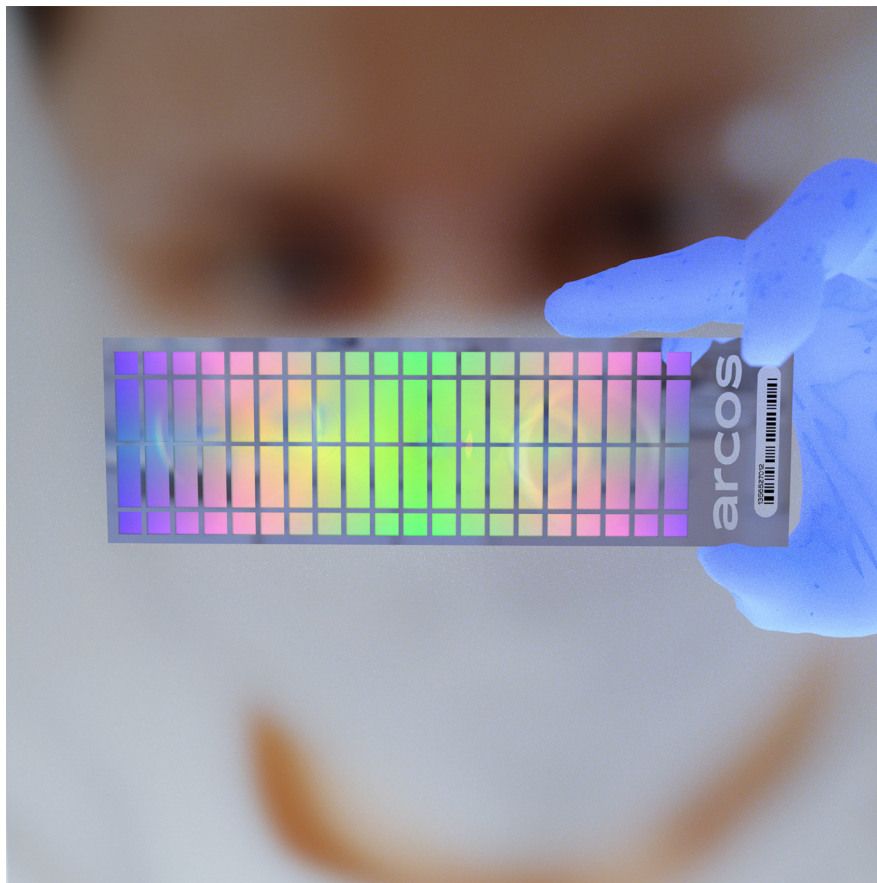
Jack Caddy, *About us*, 2019, digital image, dimensions variable. Image courtesy of the artist.

Jack Caddy is an emerging artist living in Perth, whose practice is concerned with the potential for online communities to create material change.

After finishing a Bachelor of Fine Art from Curtin University (2017) he has exhibited work with Moana Project Space for Hobiennale, WA (2017), Sister Gallery SA (2018), and MEANWHILE gallery NZ (2018). He also has work published in Island Island for Bus Projects (VIC) and presented at Revelation Film Festival Academic conference (2018).

Using her installations as a point of departure, Barker has translated the labour of hand-embroidery into a unique font. The desire to produce a cypher to her own stitch has manifested in a selection of process artefacts and limited edition prints.

The pieces are born from experimentation with a variety of techniques. The line and sculpture works represent the hours of intimacy Barker has spent with this inquiry.

The relics explore themes of (mis)translation/communication/understanding in personal and communal narrative and history. The questioning process is increasingly important in the post-truth era in which reality can be subjective and news may not always be a teller of truth.

Barker's work exists in a space of discussion in which representations of honesty, trust and reality are to be pried apart. Producing her meaning in stark black and white linework, the majority of which is illegible, provokes the questioning of duality and re-evaluation of boundary and reason. The viewer is encouraged to try to decipher the text and in so doing, indirectly consider their connection to it.

Sacha Barker, *Alphabet Grid Sheet 2*, 2018, Acrylic ink on drafting film, 29.7 x 42 cm.

Sacha Barker has a Bachelor of Design with First-class Honours in Fine Art from the University of Western Australia (UWA) (2018). Her suspended textile work *Mindfield: the Sewing Seeds* was selected for Hatched 2018, the national graduate show at the Perth Institute of Contemporary Art (PICA) in 2018.

Barker is currently working towards her Masters by Research at UWA on the subject 'the maker and the made'. She will be exhibiting a new suspended work this year at *Select 2019* in the Heathcote Museum and Gallery.

Palatial Structure is a site-responsive installation that responds to the former lives of the Bon Marchè Arcade and was developed during a residency at Cool Change Contemporary. The exhibition engages with archival ephemera accessed from the State Library of Western Australia and the City of Perth History Centre.

Bon Marchè Arcade is the last remaining building and tangible trace of the quality fashion and drapery department store the "Perth Bon Marché." The arcade was at one stage a thriving shopping avenue for pedestrians to travel from Barrack Street to the Hay Street store. The eventual closure and demolition of the Bon Marché resulted in traffic ceasing in the arcade and its usual activity coming to a halt. Through exploring the itinerancy of artist-run initiatives as never tied to one permanent tenancy, Liebetrau reflects on how these ephemeral art spaces provide the opportunity for Perth's marginal and neglected buildings to gain visibility and re-activate the bygone.

The works in this exhibition mediate on the periphery and consider the potency for latent narratives to draw attention to the original fabric of the building rather than the immediate.

Lisa Liebetrau, *We can't return we can only look behind* (Detail), 2019, Bon Marchè Ltd. chair.
Documentation by Tim Palman.

Lisa Liebetrau is a multidisciplinary artist based in Perth, Western Australia. Liebetrau's practice investigates the architectural, historical and relational specificities of artist-run institutions through site-specific works that directly reference the site of exhibition.

Since graduating in 2016 with a Bachelor of Fine Art (Honours) from Curtin University, Liebetrau has completed residencies at Another Project Space and Fremantle Arts Centre. In 2017, Liebetrau presented her first solo exhibition A Temporary Arrangement at Smart Casual and was invited to produce a new site-specific work for the group show BRB earlier this year, also at Smart Casual in Fremantle. More recently, Lisa completed a residency at Cool Change Contemporary to develop works for this solo exhibition.

COOL CHANGE

Taylor Reudavey
"Boys' Club" (Artist in Residence)
Project Space | 5 - 26 October

Taylor Reudavey's PhD research critically approaches the larrikin as a hegemonic figure of masculine rebellion in Australian culture. She questions whether his cultural purchase can be seized upon and re-articulated as queer, left-wing and feminist.

Reudavey is particularly interested in the larrikin's characteristic irreverence: parallels can be drawn with the history of feminist and queer performance art, yet also with the contemporary alt-right's culture of anti-political correctness and trolling. Reudavey is attempting to navigate this political ambiguity via disidentification with larrikinism through drag kinging, a practice that has the capacity to decode and denaturalise dominant masculinities where counter-identification (i.e. 'phallic girlhood', or in this case, female larrikinism) cannot. Reudavey works with the potential for drag kinging as performance art practice to articulate the larrikin as a subject to be critical of as well as to draw from.

"Boys' Club" is a closed studio residency in which Reudavey will develop performance works through her drag king personas Troy Knightley, Gav Stone, and Julian Mirage. Members of the public are encouraged to contact the artist so studio visits can be arranged.

Taylor Reudavey, "Troy (Burley)", 2019, performance documentation. Credit: Paul Sutherland & Taylor Reudavey.

Taylor Reudavey (b. 1994) is a multimedia artist and writer. Raised in regional WA, she currently lives and works in Perth. She has exhibited with major institutions Lawrence Wilson Art Gallery (2018) and Geraldton Regional Art Gallery (2017), as well as with local artist-run-initiatives Paper Mountain (2018), Moana Project Space (2017), The Hive Art Space (2017) and Free Range Gallery (2016). She completed a six-month residency with Curtin University's School of Design and Art in 2017.

Taylor recently became a co-editor of Cactus Journal, having contributed as a writer in 2017 (Issue #2: Games). In 2018 she wrote a chapter for Remembering Artemis (UWA Publishing, edited by Gemma Weston) and participated in the Seventh Writers Program (Melbourne). She has written nine catalogue essays since 2015.

Taylor is currently a PhD candidate at Curtin University, where she graduated in 2015 with a Bachelor of Art (Fine Art) (Honours). She is a recipient of the Australian Government Research Training Program (RTP) Scholarship.