



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | NOVEMBER 2019 EXHIBITION PROGRAM

Anita Cummins: *Some kind of mood*
Gallery 1

Maimunah Abdullah, Rabiah Letizia, Abdul-Karim Abdullah, Abdul-Rahman Abdullah,
Abdul Abdullah: *Kaseh Ibu*
Gallery 2

Anna John: *Sea Tooth (votum)*
Gallery 3

Opening Night: Friday, 1 November, 6-8pm.
Exhibition Continues: Saturday 2 November - Saturday 23 November.
Wednesday - Sunday 11AM - 5PM



Some kind of mood – Anita Cummins' exhibition in Gallery 1 – considers the everyday ritual of taking medication and going to therapy through an installed reimagining of the associated materials.

Kaseh Ibu (mother love), is a conversation between four children and their mother. A series of Maimunah Abdullah's recent botanical paintings provide the impetus for her children to reflect on the role of creativity in defining a family.

In Gallery 3, Anna John presents an emerging and ongoing collection of objects – *Sea Tooth (votum)* – and dwells on the soft economies that exist just beneath the surface of community. The objects are comprised of both static and mobilised parts to explore modes of collective aesthetic experience and performative potentials in sculpture.

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.

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Some kind of mood considers the everyday ritual of taking medication and going to therapy, both events that are commonly associated with mental and chronic illness.

Together with the contributions of community, Cummins has amassed a collection of associated materials such as prescription medication boxes, blister packs, images, stories, tissues and tears. Through the reimagining of these accumulated materials as an installation, the often-invisible is made visible and an opportunity for communal dialogue and exchange is presented.



Anita Cummins, *Some kind of mood* (detail), 2019. Image courtesy of the artist.

Anita Cummins is a queer artist living in Narm (melbourne) on unceded Wurundjeri country. In response to various systems of oppression, their work aims to seek out and uncover alternative modes and methods for coping, healing and recovery. They employ the use of repetitive methodologies as a mechanism for the processing and exploration of complex emotional states.

In 2018 they received the Les Kossatz Memorial Award for their Honours graduate showcase. This led to their inclusion in the national graduate showcase *Hatched* at Perth Institute of Contemporary Art, for which they were awarded the Schenberg Fellowship 2019. They are currently completing a Master of Fine Art by research at Monash University. Previous exhibitions include *feelings*, Monash University, 2018; *Airbnb guest*, Sideshow, 2016; *Living Lab of Beauty*, Long Division, 2015 and *Quick Copy*, Bus Projects, 2013.

Maimunah Abdullah has always been a maker. Through a lifelong practical enquiry into the world around her she has painted, sculpted, drawn, crafted, sewn and cooked her experiences and observations into an indelible record of creative output. As a mother, teacher, student and practitioner, the drive to create provides a daily rhythm that permeates through the lives of her family.

Kaseh Ibu is a conversation between four children and their mother. Foregrounding Maimunah Abdullah's interest in the natural world, a series of her recent botanical paintings provide the impetus for her children to explore ideas of domesticity, resilience and familial exchange. As the family expands into new phases of life, with families of their own, the exhibition reflects on the developing roles of parent and child intrinsic to a broader cycle of growth. Bringing together creative works from members of the same family weaves together some of the fundamental values that define them as individuals. Positing artistic output as a reflection of maternal resilience, *Kaseh Ibu* offers an intimate view into the creative lives of the Abdullah family.



Maimunah Abdullah, *Corymbia ficifolia*, 2019. Watercolour on paper, 60x48cm. Image courtesy of the artist.



Maimunah Abdullah, Rabiah Letizia, Abdul-Karim Abdullah, Abdul-Rahman Abdullah, Abdul Abdullah
Kaseh Ibu

Gallery 2 | 1 - 23 November

Maimunah Abdullah (b. 1949) was born in Malaysia and emigrated to Australia in 1972. After obtaining a Diploma in Horticulture and Advanced Diploma in Fashion Design she has worked in a variety of roles including pattern maker and seamstress, and 25 years of tutoring children and adults classes in ceramics, painting and craft at Canning Arts Group. Maimunah has been an art and sewing tutor at Al-Hidayah Islamic School and Langford Islamic College, as well as working with at risk youth, refugees and families at Jacaranda Community Centre. As well as raising four children of her own, Maimunah has played an integral and often informal maternal and mentoring role within Muslim, migrant and indigenous communities.

Rabiah Letizia (b. 1973) holds a BSc Psychology (Curtin) and GradDipSc Psychology (UWA). Her interests lie in the inter-generational, community and cross-cultural aspects of Psychology. Since studying an MA in Community Psychology (ECU) she has managed a successful small business while balancing professional pursuits with motherhood.

Abdul-Karim Abdullah (b. 1974) currently holds the position of Prisoner Education Manager Metropolitan – Corrective Services, Department of Justice. He is a motivated educational leader with a Bachelor of Psychology (Honours); Graduate Diploma of Psychology; Graduate Diploma of Education (Secondary), Bachelor of Arts (Art); a Diploma of Arts (Art and Design); and a Certificate IV in Training and Assessment. Over the past 15 years Abdul-Karim has performed a variety of professional roles including, Prisoner Education Manager Regional – Dept of Corrective Services; Arts Coordinator – Dept of Corrective Services; Prisoner Education Coordinator – Hakea Prison; Art Instructor – Creative Expressions Unit Graylands, Reflections Art Studio; Art Lecturer, Aboriginal Programs, Challenger TAFE; Art Teacher – Kelmscott SHS; and Art, Literacy and Mathematics Teacher – Balga SHS.

Abdul-Rahman Abdullah (b. 1977) is a West Australian artist whose practice explores the different ways that memory can inhabit and emerge from familial spaces. Working primarily in sculpture and installation, his work has been described as magic realism, creating poetic interventions with the space it occupies. While his own experiences as a Muslim Australian of mixed ethnicity provide a starting point, Abdul-Rahman foregrounds shared understandings of individual identity and new mythologies in a cross-cultural context.

A 2012 graduate of Curtin University, Abdul-Rahman exhibited most recently in *The National: New Australian Art 2019* at the MCA, Sydney. In 2017 he participated in *Dark Horizons* at Pataka Museum + Art (NZ) and in 2016 was included in *Magic Object: The Adelaide Biennial of Australian Art* at AGSA, Adelaide. In 2015 Abdul-Rahman and his brother Abdul Abdullah presented the first WA Focus exhibition at AGWA, Perth and in 2018 the Abdullah brothers were shortlisted for the 58th Venice Biennial.

Abdul Abdullah (b. 1986) is a multi-disciplinary artist from Perth, currently based in Sydney. As a self described 'outsider amongst outsiders', his practice is primarily concerned with the experience of the 'other' in society. Abdullah's projects have engaged with different marginalised minority groups, with a focus on the experience of young Muslims in a multicultural Australian context. Through these processes and explorations Abdullah extrapolates this outlook to an examination of universal aspects of human nature.

In 2015 Abdul exhibited at *Primavera* at the MCA, Sydney, and at the *Asia Pacific Triennial* at GOMA, Brisbane. In 2016 he exhibited at ACCA and in 2017 he showed at *PATAKA Art Museum* in New Zealand and with *Yavuz Gallery* at Art Basel Hong Kong and the *Asia Now Art Fair* in Paris. Most recently Abdul exhibited at *MAIIAM Contemporary Art Museum* in Chiangmai, The NGA as part of *Infinite Conversations*, and was shortlisted along with his brother Abdul-Rahman Abdullah to represent Australia in the 2019 Venice Biennale.

Sea Tooth (votum) is an emerging and ongoing collection of discrete objects, both made and found, that make up a seemingly disparate ecology. Common to all objects is their both their size and their wavering proximity from the things which they appeared to represent, or what they happen to look like. These mimetic musings make up a work that reconsiders the hierarchy of aesthetic experience. Unfixed from plinth or base, it is encouraged that the work scattered across the floor is to be handled, and re-positioned or placed anywhere within the Gallery 3 space, according to the audience.

Votive, from the Latin *votum* (meaning “promise”) is a term that categorises small handheld offerings made in both Ancient Roman and Egyptian culture, left at places of worship, both state-run and private. A recurring form that these objects would take is that of the ear - a carved wooden mimetic device to act as a direct communication tool to the deity, into which the prayer of the worshipper would be uttered. A floating ear - a precursor to our handheld phone technology, becomes almost an inversion of the found shell, in which it is said you can hear the ocean. Although both votive ear and shell are empty dwellings, containers for neither mollusc or god, it is the spirit of these mimetic devices that resonates with the objects in *Sea Tooth*.



Anna John, *Sea Tooth*, 2019, ceramics, low melt alloy, silicone, fluff, perspex, found objects, dimensions variable. Image courtesy of the artist.

Anna John’s practice is based in improvisational, process-led and performative approaches to sculpture. Having a parallel practice in music making, she is currently interested in where sculpture crosses over into ‘instrument’, where instrument is to be defined more broadly as a tool, and how this has been explored in art and cultural practices historically. Her work often proposes potential disruptions and subtle alternatives to understandings of time and finality, which are otherwise foundational to capitalism’s understanding of objects and labour.

Anna is currently based in Broome, on Yawuru & Djugan country. She completed a Masters of Fine Arts at Sydney College of the Arts in 2015.