



MEDIA RELEASE | FEBRUARY 2020 EXHIBITION PROGRAM

IMOGEN KOTSOGLO: *PHYTO-*
Gallery 1

BERNADETTE KLAVINS: *MELTING ACT*
Gallery 2

LIAM KENNEDY: *EXALTATION - DOGS*
Gallery 3

SAM HUXTABLE: *BECOMING -- THEM*
Project Space

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

In Gallery 1, Imogen Kotsoglo's *PHYTO-* makes social commentary on our tendency to undervalue the delicate complexities present within nature, and valorise the sublime, through visually examining the biodiversities of natural environments which superficially appear to contradict one another.



Bernadette Klavins contemplates materiality and spatial language with *Melting act*, a sculptural exploration of our human relationship with shifting climates and built spaces in the current age of the Anthropocene.

Liam Kennedy interrogates the ways in which the domestication of dogs over our history has been deeply connected to humanity's prosperity, in Gallery 3. Specifically, *Exaltation - Dogs* creates a space which paradoxically honours their unabashed service to humanity, as well their extortion of money from their owners.

Time moves slowly. People move more quickly than it seems. A timeline of exploratory growth expands and contracts around the limitless nature of trans/gender diverse, queer identity. *BECOMING -- THEM* provides landing space for a sense of self that has not yet found home.

For more information on any of the exhibitions or events included in this media release please contact Mayma Awaida 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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PHYTO- takes as its subject the relative biodiversity of Australia and Iceland; two environs that superficially exist in stark contrast. With some 3.7-billion-year geological age difference between the two lands, there is an enormous ecological distinction that is to be expected. Both, however, find common ground in that their ecologies are fundamentally underpinned by paradoxically resilient and fragile biota.

Cultural fascination with expansive landscape and megafauna regularly takes precedence in the easy-to-consume spectacle of nature, overlooking the vulnerable, minute ecological systems that bring the world together. That which we fail to notice, and by extension devalue, is our undoing; giving rise to profound environmental, and ultimately, sociological implications.

Providing a space for reflection rather than rhetoric, the works aim to reject anthropocentric thinking, which frame the natural world as being passive. Rather, *PHYTO-* opts for a more symbiotic approach to recognise an intimacy in our relationship with environment.



Image: Imogen Kotsoglo, *PHYTO- 1 20*, 2020, ink on arches 300gsm, 56 cm x 76 cm; *ELD 1 19* (detail), 2019, ink on arches aquarelle 300gsm.

Imogen Kotsoglo is a Western Australian emerging artist based between Perth and Edinburgh. Having graduated from the Royal Melbourne Institute of Technology in 2015 with a Bachelor of Fine Arts (Expanded Studio Practice), Kotsoglo has gone on to exhibit in solo and group exhibitions throughout Finland, Iceland, Italy, Scotland, and Australia. Kotsoglo's creative output is multifaceted, with a practice deeply rooted in drawing. Her works primarily explore the capacity of drawing and installation to express our relationship with nature.

Each day this week is in excess of 40 degrees; a haze of heat radiates from the city's broad bitumen roads, its hardened surface becoming unbound as tar separates from aggregate, its tacky surface lifting as vehicles roll across. Incrementally, our constructed environments yield to non-human activity; our anthropogenic stratum quietly disrupted and reclaimed. Expansive areas of road and concrete become geological layers with the potential for microclimates, faults, and erosion to occur.

Influenced by the material and spatial language of 1960s minimalist sculpture and the Mono-Ha movement of Japan, *Melting act* draws out the poetic failings of industrial materials and their relationship to deep time. Acts of casting allow one transient layer to be recorded within another, embedding within itself generative histories of time, forces, action, and repair. *Melting act* is a sculptural exploration of our relationship with shifting climates and built spaces in the current age of the Anthropocene.



Image: Bernadette Klavins, *study of act II* (detail), 2019, pewter, 150 cm x 150 cm x 100 cm. Image courtesy of Sam Roberts.

Bernadette Klavins is an emerging artist who works primarily within the field of sculpture. In 2016, Klavins graduated with a Bachelor of Visual Arts (First Class Honours) from Adelaide Central School of Art, after which she completed a month-long residency at The Icelandic Association of Visual Art in Reykjavik in 2017. Klavins has held solo exhibitions at FELTspace (2016) and Floating Goose Studios (2018), and most recently, has presented a collaborative exhibition with Bridget Currie at Adelaide Central Gallery (2019).



Exaltation - Dogs looks to reflect upon the nature of canines as now mostly post-agrarian, domestic pets. Currently, these animals have obtained nigh-omnipresent popularity within internet cultures, and it is this popularity which Kennedy intends to wield as tool to prosper directly from.

One cannot deny that domesticated dogs have been inherently connected to humanity's prosperity for many millennia. Through a range of space-effective effigies, Kennedy creates a space which honours both their unabashed service to humanity in painted form, as well as their hopeful extortion of money from their owners. Thus returning these trusted beasts to a role more directly relating to humanity's prosperity and in particular, to Kennedy's.

Liam Kennedy is an artist and maker from Fremantle, Western Australia with work spanning painting (with a focus on small-scale, playful interiors), as well as furniture and object-making.

A Bachelor of Arts (3D Design, 2013) from Curtin University, WA and a Bachelor of Commerce (Marketing/Management, 2011) from the University of Western Australia have both informed his approach to artistic practice, particularly in his contemplation of the liminal space between art and commerce.

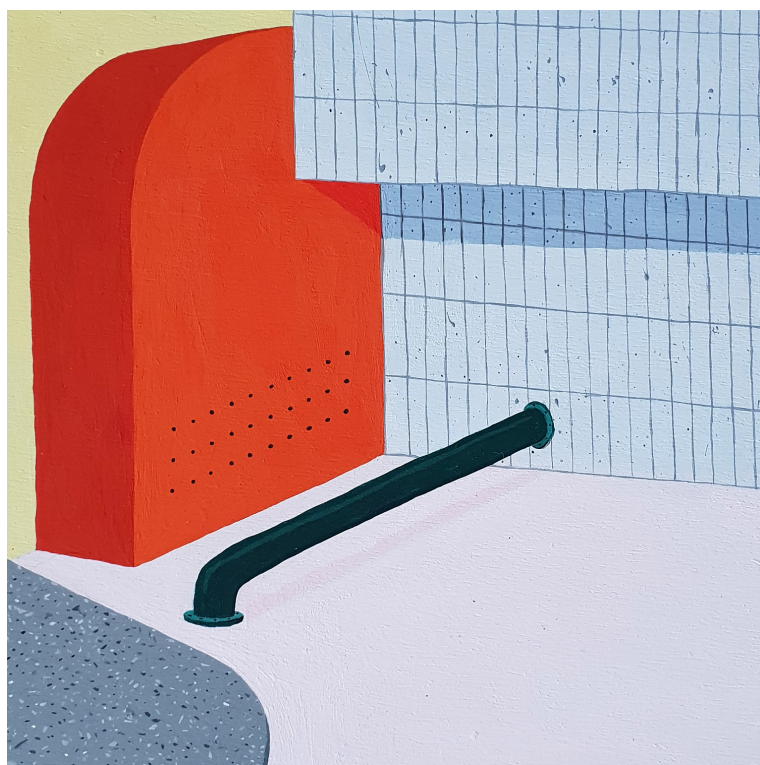


Image: Liam Kennedy, *Astrid and Oscar & Walter*, 2019, Gouache 20cm x 20cm each.

BECOMING--THEM is a safe space to explore. A space for examining and expressing parts of Q-self (queer self) that are kept hidden or disallowed from most heteronormative environments. This residency will act as a queernormative, transnormative home for work in growing progress.

Utilising alternative media (focussing on digital, sculptural/installation and performance techniques) as a channel for alternative body and alternative self, Huxtable's explorations will centre on themselves and their communities. The ways in which body and psyche interact and fluctuate through navigating queerness in the process of constant change will be central to the modes of practice which they undertake. Huxtable will aim for organic yet constructed, deliberate movements, drawing mainly from their recent and ongoing experience with HRT (testosterone) to connect with what they make. *BECOMING -- THEM* will navigate a deep sense of fear and unknown in a space of support and pleasure.



Image: Sam Huxtable, *What Body II*, sticky and *What body III*, stickier, 2019, dimensions variable.

Sam Huxtable is a non-binary/trans, queer artist working in Perth, Australia. Exploring the queer body and psyche, their work finds commonality between fantasy and reality and reaches out for both emotional and visceral response. Engaging with a range of mediums including digital media, sculpture, installation and performance work, Huxtable navigates the unresolved, expansive notion of existence from a queer perspective - an existence that resides in constant flux - alongside the experience of others in their community. Through these explorations, solitude and togetherness / harshness and tenderness work simultaneously to reflect form and experience which are often overlooked.