



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | SEPTEMBER 2019 EXHIBITION PROGRAM

Curtin University Fine Art Graduation Fundraiser: *PAY ME*
Gallery 1

TIM MEAKINS: *LOW ENERGY*
Gallery 2

EMILY MURCH: *FEAR & COMFORT*
Gallery 3

Opening Night: Friday, 6 September, 6-8pm.
Exhibition Continues: Saturday 7 September - Saturday 28 September.
Wednesday - Sunday 11AM - 5PM



The School of Art at Curtin University has collaborated to form their annual fundraising exhibition, which includes the work of students and contemporary artists who work within the department. The money raised will go towards funding the end-of-year Degree Show held for graduating students.

Low Energy is an exhibition by Tim Meakins that explores masculinity as a social construct. Housed in Gallery 2, *Low Energy* aims to initiate open dialogue about social pressures and the stresses we place on ourselves to conform to societal norms.

In Gallery 3, Emily Murch will be exhibiting *Fear & Comfort*. Inspired by a blank calico doll given to the artist as a young child before her friend's heart surgery, *Fear & Comfort* examines the idea of a memento as a vehicle through which feelings can be externalised, controlled and transformed.

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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Supported By:





Curtin University Fine Art Graduation Fundraiser

Pay Me

Gallery 2 | 7 - 28 September

This exhibition plays host to over 36 artist's contributions and around 70 works in differing mediums and styles. Each work has been carefully selected and curated to give an honest overview of the projects happening within the school.

Within the art school the main specialities are Print Media, Painting and Sculpture; the emerging artists learn how to combine mediums, extend their knowledge within each speciality and create artworks that push the boundaries.

It is a vital element of the art school that the technicians and tutors are knowledgeable, practicing artists. This ensures the information passed on to students is relevant and comes from experienced, reliable sources. This also enables students to flourish, creating their own methodologies and methods to work in, hence creating such diversity between the works on show.

Works in this show will be available for purchase, with the aim of raising funds for the Graduation Exhibition occurring later this year.



Clair Shenton, *High Stakes*, Acrylic on Polystyrene, 46x34cm. Image courtesy of the artist.



Tim Meakins

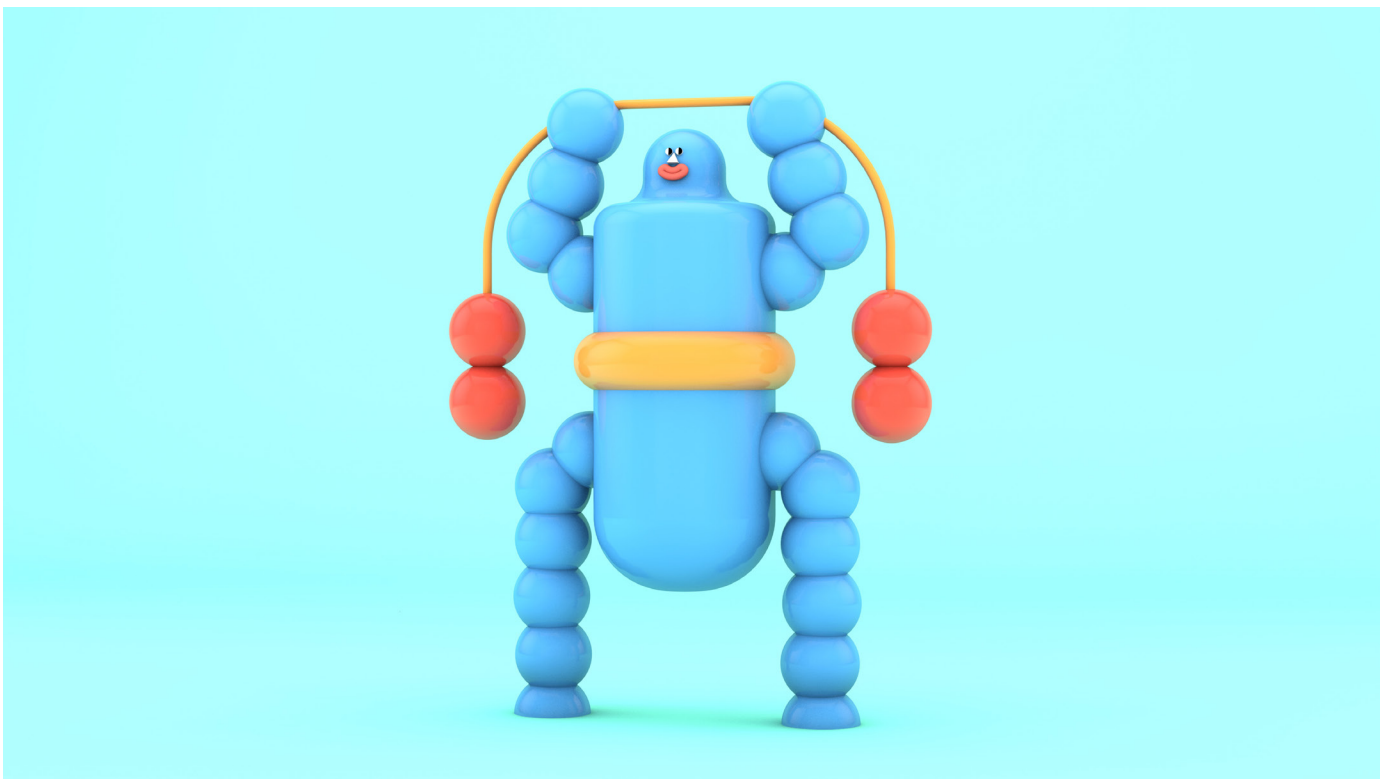
Low Energy

Gallery 2 | 7 - 28 September

Low Energy, is a collection of new works that explore masculinity as a social construct. The exhibition aims to initiate open dialogue about social pressures and the repercussions our embedded desire to conform has on both our physical and mental state.

Through the perspective of the artist, the pressures associated with conforming to masculine social codes is explored. Specifically, Tim leverages his own experiences to reflect upon social expectations linked to masculinity and our reluctance to show vulnerability, for fear of disapproval or judgement by peers.

Through the works, the artist reflects on his experiences with masculine social codes and utilises large-scale 3D printing, alongside print and paint mediums to create a unique space for self-reflection.



Tim Meakins, *Low Energy*, 2019. 3D Render. Image courtesy of the artist.

Tim Meakins is a Graphic Designer and Visual Artist. Graduating from North Metropolitan TAFE Perth in 2013 with an Advanced Diploma of Graphic Design, Tim then furthered his study at Curtin University in 2014, receiving his Bachelor of Humanities with Majors in Graphic Design and Advertising.

Tim's practice stems from his background in design where he developed a style characterised by the translation of common shapes. His work takes on a common theme around humour and focuses on atypical perceptions of objects and people.

Solo exhibitions include Bivouac Canteen 2017 and Smart Casual 2018. Various Group shows include Outre Gallery 2017, City Arts Space 2017, Nude Design Studio 2017, Smart Casual 2018 and Chicho Gelato 2019.

This project has been supported by the Department of Local Government, Sport and Cultural Industries.



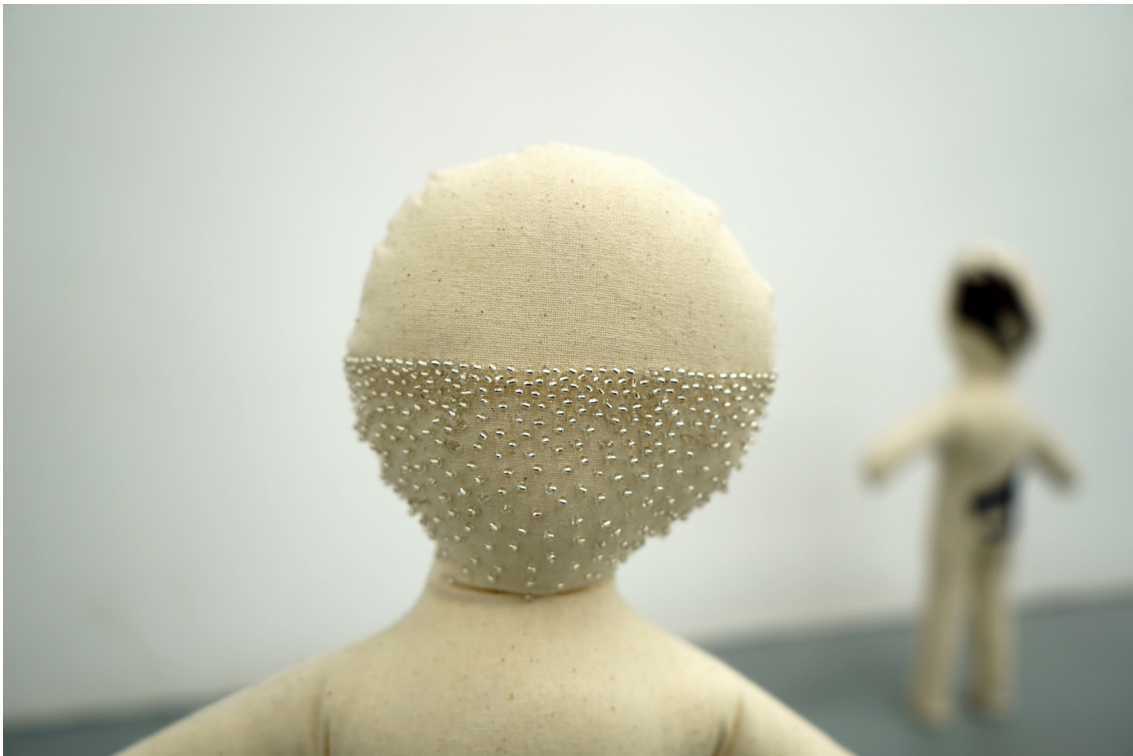
Emily Murch
Fear & Comfort
Gallery 3 | 7 - 28 September

A blank calico doll the artist received as a child forms the basis of *Fear & Comfort*.

The doll was a gift from the children's hospital, intended as a memento in honour of a friend about to have heart surgery. These featureless dolls were blank canvases on which the child having surgery and their classmates could project their feelings, thereby creating souvenirs of a time and experience that could otherwise be too overwhelming for a child to process.

A group of doll-like forms is presented in the exhibition, recreating, repeating and distorting the form of the original doll. They embroidered symbols and imagery, with the intention that to stitch anxieties becomes a ritual through which unbounded emotions can be entombed within the simple form of the dolls.

The act of embroidery provides a further layer of catharsis via the tactile aspects of textile work. The hand of the artist is felt and sensed, establishing a reciprocal exercise in comfort.



Emily Murch, *Fear & Comfort* (bead detail), 2019, cotton, lead, glass, polyester, dimensions variable. Image courtesy of the artist.

Emily Murch is a Perth raised and Melbourne based artist who works with textiles, text and installation. Since graduating with Bachelor of Fine Art from Victorian College of the Arts, Melbourne, in 2016 she has exhibited in Melbourne and Western Australia.

History, both cultural and personal, is the starting point for Murch's explorations into the gap between reality, fiction and canon.

Murch's work is simultaneously playful and morbid. By tying abstract sensations to familiar objects she intends to slightly dislodge the viewer's confidence in their own sense of perception.