



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | SEPTEMBER 2020 EXHIBITION PROGRAM

MEGAN SHAW: *SUPERNORMAL STIMULI*
Gallery 1

OLIVER-MAX TAYLOR: *LIMP WRISTED*
Gallery 2

AILSAS WADDELL & KELSEY DIAMOND: *WOBBLE. HOLD. STEADY.*
Gallery 3 & Project Space

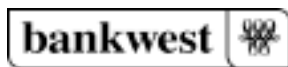
OPENING NIGHT FRIDAY 4 SEPTEMBER 6 - 8PM
EXHIBITION CONTINUES 5 - 26 SEPTEMBER
WED - SUN, 11AM - 5PM

In Gallery 1, Megan Shaw's *Supernormal Stimuli* depicts the hyperpalatable encore of yesteryear's dopamine spikes.

Oliver-Max Taylor combines photography and ceramic sculpture in a body of work which chronicles his existence as a gay transgender man and the fallout associated with confronting heteronormative masculinity.

Creating charge and intensity, Ailsa Waddell and Kelsey Diamond explore how paradoxically, control can lend itself to softness. *Wobble. Hold. Steady.* generates a shared mode of working with found objects and sculptural assemblage as it contemplates how we hold onto things which are always slipping away.

Cool Change and the projects it has the privilege of facilitating for this period are sponsored by:



Please be advised that in accordance with the current state restrictions, capacity is limited and you may be required to queue before entering. We thank you for your patience.

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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Why do some colours, textures and patterns strike us as more inexplicably rewarding than others? Supernormal stimuli is when an animals' fundamental survival instincts, are hijacked by the allure of sources that imitate primal stimuli. Birds will neglect their own eggs, for brightly painted Styrofoam replicas or (in some cases) volleyballs, as these impersonate the favourable qualities the birds naturally react to. An entire beetle population became close to extinction in Australia because the male beetles preferred pursuing discarded beer bottles, which were larger, shinier and a more vibrant brown than the female beetles. With supernormal stimuli, the hyperpalatable imposter, which offers nothing beyond its appeal, diverts the evolutionary course of its admirer.

Bulk rubbish. The suburban purge of yesteryear's object driven dopamine spikes. Kerbside piles of fallen plastic eggs displaced by more formidable editions. Here the discarded is reformatted and removed from previous functionary contexts. By amplifying the alluring material qualities, these compositions brazenly mimic the aura of art objects, in the hope to once again be culturally revered.



Images: Megan Shaw, *Macramight*, 2020, mixed media, 60 cm x 27cm; *Paralow*, 2020, mixed media, 150 cm x 65 cm x 60 cm. Images courtesy of the artist.

Megan Shaw is a sculptor/painter primarily fuelled by the devastating allure of the everyday. Re-working found materials and commonplace items into playful, colourful, and textural compositions to re-awaken new feelings of wonder and allure with the quotidian. Shaw has completed a Bachelor at Fine Art at Curtin University where she is currently undertaking Honours. She was the recipient of the Western Australia Women in Fine Art Scholarship, membership to the Vice Chancellors list, and the Endeavour Mobility Grant to complete units of her Undergrad at École Nationale Supérieure d'Art in Dijon, France. She has exhibited at Structura Gallery in Sofia, Bulgaria and undertaken artist residencies at World of Co, Bulgaria, and D.U.P.L.O in Cadiz, Spain.

What does it mean to be labelled as 'other'? And how do we reconcile 'otherness' in a culture which stigmatises it?

Oliver-Max Taylor poses these questions as he explores the ways in which he does and does not relate to the limiting and traditional roles of gender and sexuality. Through colourful and whimsical imagery, Taylor both creates an unapologetic celebration of self, whilst critiquing his relationship and access to space.

Combining photography and ceramic sculpture in a body of work, *Limp Wristed* chronicles Taylor's existence as a gay transgender man and examines the fallout associated with confronting heteronormative masculinity.



Image: Oliver-Max Taylor, *Untitled*, 2019, photograph, 42 cm x 59 cm. Image courtesy of the artist.

This project has been assisted by the Government of Western Australia Department of Communities Disability Services, with the support of DADAA Ltd.



Government of Western Australia
Department of Communities



Oliver-Max Taylor is a mixed media artist currently working through DADAA, a leading arts and health organisation based in Western Australia. He graduated from North metropolitan TAFE with a Diploma of Visual Arts in 2018.

Control can be easy to map out, but harder to maintain; we want our bodies to undergo both the process of finding control and forgetting about it completely. The softness between control oscillates through slowing down and speeding up, heating and cooling. Yet cooling off can still be a hot process. Forms can be unsteady, even when they are already understood as being reliable.

Process begins to show the rough or smooth qualities; the marks we lay are indications of the objects beginning to wear down, to change, to stabilise. *Wobble. Hold. Steady.* observes how our bodies begin to fold, curve, drip, wrestle and hold on in space when we start becoming tender with objects.



Image: Ailsa Waddell & Kelsey Diamond, *Found*, 2019, found objects, pencil, dimensions variable. Image courtesy of the artists, photographer unknown.

Kelsey Diamond likes small things. She picks up, sorts, and meanders through the missing bits. She often works with found objects and ephemera in this way in a daily practice of collecting and sharing. She is especially drawn to lost objects for their materiality, their novelty and their fragility. She completed a BA of Arts at ECU in 2012 and has been active in curating / organising in the Perth arts community since.

Ailsa Waddell needs intensity, they work in short bursts. It can hurt sometimes, and the thought of stopping can be as uncomfortable as continuing. Their work is a continuing discussion on intimacy and softness between familiar objects and the way it relates to the process of hammering. They are currently completing a BA in Fine Art at Curtin University.

Both work in Boorloo (Perth), and find themselves thinking about single words for weeks on end. Something between a wrestle, you must stop eventually.