



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | OCTOBER 2020 EXHIBITION PROGRAM

JOANNE RICHARDSON: *IF YOU MUST LEAVE YOUR HOME FOR SUPPLIES, PLEASE BE COURTEOUS AND WEAR AN ECCENTRIC OUTFIT...* - @JENNYENICHOLSON
Gallery 1

AMY PEREJUAN-CAPONE: *ALMOST SHADOW*
Gallery 2

WOODY MELLOR, LILLY KAISER, 'THE WOOD BROTHERS' (ANDREW & DAVID WOOD):
IF I HAD THE WORLD TO GIVE

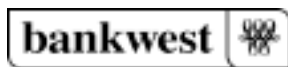
OPENING NIGHT FRIDAY 2 OCTOBER, 6 - 8PM
EXHIBITION CONTINUES 3 - 24 SEPTEMBER
WED - SUN, 11AM - 5PM

March: 2020. Drawing from a collection of homemade garments, Joanne Richardson styles outfits following advice from a tweet suggesting five eccentric characters. Whimsy and functionality are combined to enhance an everyday pleasure.

In Gallery 2, *Almost Shadow* is about the glowing space between realms, the halo of contradictions we inhabit in delicate suspension. It seeks to explore the experience of flight not as a means to escape our earthly bounds, but as constitutive of our place within it.

Introducing *If I Had the World to Give*, by Lilly Kaiser, Woody Mellor, and the Wood Brothers. For this exhibition of new work, each member has responded to an artwork they made as children - everyone needed a little fun.

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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JOANNE RICHARDSON: *IF YOU MUST LEAVE YOUR HOME FOR SUPPLIES, PLEASE BE COURTEOUS AND WEAR AN ECCENTRIC OUTFIT...*

- @JENNYENICHOLSON

Gallery 1 | 3 - 24 October

March: 2020. Drawing from a collection of homemade garments, Joanne Richardson styles outfits following advice from a tweet suggesting five eccentric characters. After decades of modifying and sewing garments, there were options for all but one. Only “opulent slum queen” needed to be created in full. The featured version was inspired by the daily reading of Xavier De Maistre’s *A Journey Round My Room*. In which he warns; do not underestimate the influence of clothing on the mind of the wearer!

The outfits don’t ‘fit’ together as a conventional fashion collection. While the “queen” wears a military dress coat of metallic pink brocade, with hospital green panels, glitter buttons and Mamie-pink lining, the “jumpsuited drone” wears plain pale blue coveralls, once described as a getup for a ‘space station cleaner’. They loosely belong to a practice of indulging whimsy and simultaneously embracing functionality. The garments are durable, facilitate a wide range of motion and have multiple, working pockets.

In this exhibition, Richardson celebrates an enjoyment of how eccentric outfits can be integrated into practices of everyday life, maintaining that now, more than ever, it seems important to find ways to take ownership of simple pleasures.



Images: Joanne Richardson, *Opulent Slum Queen*: Cal-tex Star (keys) & *Jumpsuited Drone*: Mail (parcel locker), 2020, digital image, dimensions variable. Photographs by Scott Northcott.

Joanne Richardson creates drawings and sculptural works incorporating DIY methods and humble materials to create whimsical disruptions. Richardson’s PhD work (Curtin University 2017) titled: *‘Resolutely Inclusive: Merz Art Practice and Einfühlung’* is long but has many pictures and explores art practice as activity, weaving links between everyday life and art concerns. She currently works as a Sessional Academic in the School of Media Creative Arts and Social Inquiry at Curtin University, Perth, Western Australia.

“This work was created on Whadjuk Noongar Boodjar, this sacred occupied land where sovereignty was never ceded. Eternally in awe of all the Elders past, present and emerging: Kwobidak, kalyakoorl.”

Personal thanks to Scott Northcott, Katherine Gregory, Sophie Nixon and Emma Buswell.”

Almost Shadow is about the glowing space between realms, the halo of contradictions we inhabit in delicate suspension. We are held here, enmeshed within the earth and sky, organic and inorganic, life, death, the mythic and the every day. Rather than an abomination, humanity's pursuit of flight is to my mind a perfect manifestation of this system.

From its beginnings during the cultural upheaval of the 1960s, recreational flight with simple kites (hang gliders) was an expression of freedom accessible to anyone, embraced especially in Western Australia. Bodies could float and dive and soar within microcosms of the invisible, launching and reconnecting with this earth. Life given and taken in these magical moments.



However, our specific moment in time has grounded us like never before since flight came within our reach. Yet cocooned as we are here in WA we inhabit a strange penumbra just outside of the seemingly universal darkness. Because vast distances are not at this time traversable in the way we have grown to take for granted, we regain a hyper local relationship to flight. *Almost Shadow* seeks to explore the experience of flight not as a means to escape our earthly bounds, but as

Image: Amy Perejuan-Capone, *Harness 1* (detail), 2020, nylon and brass, 40 cm x 100 cm. Image courtesy of the artist.

Amy Perejuan-Capone is an artist/designer based in the port town of Fremantle (WA), the WA wheatbelt, and international residencies. She graduated with a BA (Fine Art) from Curtin University in 2009 and an Advanced Diploma of Industrial Design from North Metropolitan TAFE in 2014. Her major residencies include Shigaraki Ceramic Culture Park, Japan, in 2019 and the Upernavik Museum residency, Greenland, in 2017. Amy's most ambitious public art commission is *One Word For Snow*, 2017, a series of ephemeral 'blizzards' deployed around the Perth CBD. Amy's latest project *Don't Stare at the Sun / for too Long* (exhibited at PS Artspace, Fremantle, in November 2019) was a major turning point in her practice which saw her build a 1:1 scale sculpture of her fathers ultralight plane. Directly following this she participated in the Asialink Fremantle - Taipei Artist Village exchange in 2020, a three-month residency she spent building speculative aircraft.

This project was made possible by Asialink, with support from the University of Melbourne, Fremantle Arts Centre, the Department of Local Government, Sport and Cultural Industries, and Taipei Artist Village (Treasure Hill).

"Very special thanks also go to Greg Perejuan and Christine (nee Arundle) Perejuan for their unwavering support and for making low-tech flight an ordinary element of my life."

'*If I Had the World to Give*' brings together the work of Lilly Kaiser, Woody Mellor, Andrew and David Wood. For this exhibition of new work, each artist has been working in response to an artwork they made as children. Really, the group wanted to put on a sort of absurd museum retrospective, one they'll never have.

The group initially set one another this simple, sentimental task as a timely antidote. However, it equally stood as an invitation to re-evaluate how they contextualise their work, how it's shown, and for whom they make it. Will their audiences forever be the usual suspects found wandering an independent gallery? Or, if only in their imagination, could they be the diverse and differently discerning visitors of an art museum— families, school groups, tourists, art professionals and even the self-professed novice—and if so, how might they approach things differently?



Image: Woody Mellor, *Untitled (Ewing Kindergarten)*, 1994, paint pen and homesickness on ceramic tile, 17 cm x 17 cm. Image courtesy of the artist.

By not getting too hung up on the ideas that often underpin their exhibitions, the artists are using this as an opportunity to have some fun and reconsider the function of the exhibition itself, gallery education and the culture that surrounds contemporary art.



WOODY MELLOR, LILLY KAISER, ANDREW &
DAVID WOOD: *IF I HAD THE WORLD TO GIVE*

Gallery 3 | 3 - 24 October

Focusing on the interdisciplinary use of drawing, painting, and audience participation, Lilly Kaiser considers the fluidity of boundaries, playing on relationships found within our everyday life. Drawing from this, Kaiser is particularly interested in the ideas of intimacy, tension, play and the use of non-verbal language as a device for communication and representation of information. Lilly Kaiser lives and works in Melbourne, Australia.

Woody Mellor is a multidisciplinary artist who currently lives and works in Perth, Australia. In 2012, Woody graduated with honours from Curtin School of Fine Art, and in 2016 he completed a Masters in Painting at the Royal College of Art, London. Drawing explicitly from a wide range of influences — stage traditions, Australian folklore, literature, opera and popular film — Woody connects seemingly unrelated events and coincidences, as he weaves pop-references and personal histories into an elaborate web of new and known.

Living between Melbourne and London, the Wood brothers (Andrew and David Wood) are multidisciplinary artists and have worked together for the past ten years. With a non-linear thought process guiding their practice, they work across a variety of mediums. Watercolour paintings & charcoal drawings lead to computer run simulations, while complex inflatable structures are developed in response to epic poems and NASA 're-entry systems'. Their work continues to grow somewhere between the disciplines of art and architecture, pursuing concepts of memory and the fragile balance between preservation and loss, fiction and history.