



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | NOVEMBER 2020 EXHIBITION PROGRAM

ELLEN BROADHURST & TOM ROGERS: *LEGALLY SPEAKING...*

Gallery 1

LIA MCKNIGHT: *HOMELY*

Gallery 2

OPIE ROBINSON: *GASSED UP*

Gallery 3

OPENING NIGHT FRIDAY 30 OCTOBER, 6 - 8PM

EXHIBITION CONTINUES 31 OCTOBER - 21 NOVEMBER

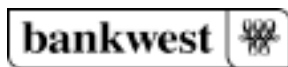
WED - SUN, 11AM - 5PM

In Gallery 1, *Legally Speaking...* sees Rogers and Broadhurst unpack their experiences on camera and behind the scenes of a court-based reality TV show in 2019. This new video work details three months of increasing paranoia, delirium and misguided preparations for DIY espionage, eventually culminating in a 7-minute televised court case with a demon of Australian media.

Lia McKnight considers paradoxical experiences of comfort and terror within the home; *Homely* ponders notions of physical, spiritual and psychological space within the intimate space of the bedroom.

Gassed Up is a showcase of sculptural and printed works which borrow from car and motorcycle culture to provide unique insight into queer liberation on a micro and personal level.

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.

Cool Change Contemporary

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Inspired by a similar gambit on early 2000s *Judge Judy* and an interest in presenting fiction as fact, Rogers and Broadhurst ambitiously engaged the Judge, Jury and Executioner of Channel 10 to resolve a fabricated feud, subvert reality TV and 'win' the hearts and minds of the Australian public. In hindsight, there is no way to beat the content machine that is reality Television; the capital 'T' in television consistently dwarfs the small, translucent 'r' of reality.

Devilish producers create conflict and in the editing room participants become unwitting actors whose agency, quotes and expressions are re-purposed for fabricated story lines. Confused and naive about the actuality of reality TV and bullied by the show's producers, Rogers and Broadhurst prepared for their moment in the spotlight in exclusively useless ways as their paranoia of being caught out with a fake story on national television took over any logical plan making. In an era of Fake News and ethically dubious entertainment, our stars attempted a DIY espionage which culminated in a dreamy, delirious televised court case presided over by a Demon of Australian media.

The intense and enduring paranoia building up to this event quickly gave way to the guilt of shaking hands with the devil and the disappointing realisation that a reality TV appearance is not life changing.



Ellen Broadhurst & Tom Rogers, 2020, *Legally Speaking* (film still), rotoscoped animation. Image courtesy of the artists.

Tom Rogers is a self-taught multidisciplinary artist currently living and working on Noongar Boodja, (Perth/WA). Rogers' uses drawing, video and sculpture to explore their personal relationships with nature, intuition, Australiana, magick, remix culture and the divine/surreal in everyday life.

Ellen Broadhurst is a multi-disciplinary artist working in sculpture and experimental film. In 2015 Broadhurst co-established HotSoup, a soup kitchen and exhibition space for emerging artists. Interested in fiction presented as reality, Broadhurst has appeared in character in the magazine *Take 5* and the reality TV show *Trial By Kyle*. Broadhurst has exhibited at Fremantle Arts Centre, Sculpture by the Sea, Geraldton Regional Art Gallery and Pig Melon.

Homely delves into the intriguing space between waking and dreaming, pondering notions of transformation within the intimate space of the bedroom. Exploring domestic spaces and the subconscious, *Homely* takes the form of a disquieting diorama. Central to this mis-en-scene is a 1940's vintage dresser, reworked with tall cabriole legs, ink stain and a ghostly copy in silk organza hanging back to back. Accompanying the dresser are small 'ritualistic' objects fabricated from a range of materials, including found objects, ceramics, synthetic hair, feathers and textiles. Freud's use of the phrase 'unheimlich', translating as 'unhomely', has strong associations with the domestic, and it is from this term the exhibition title is derived. Edited to *Homely* the works in this exhibition further interrogate notions of (feminine) beauty, the 'gaze', and paradoxical experiences of comfort/and terror within the home. These observations seem even more pertinent post-COVID lockdown and as numerous communities worldwide (and within Australia) continue to be subject to varying degrees of isolation within the home. The domestic space is where our best and worst experiences often unfold. Now more than ever it is the place where nightmares, pleasures and mundanity meet.



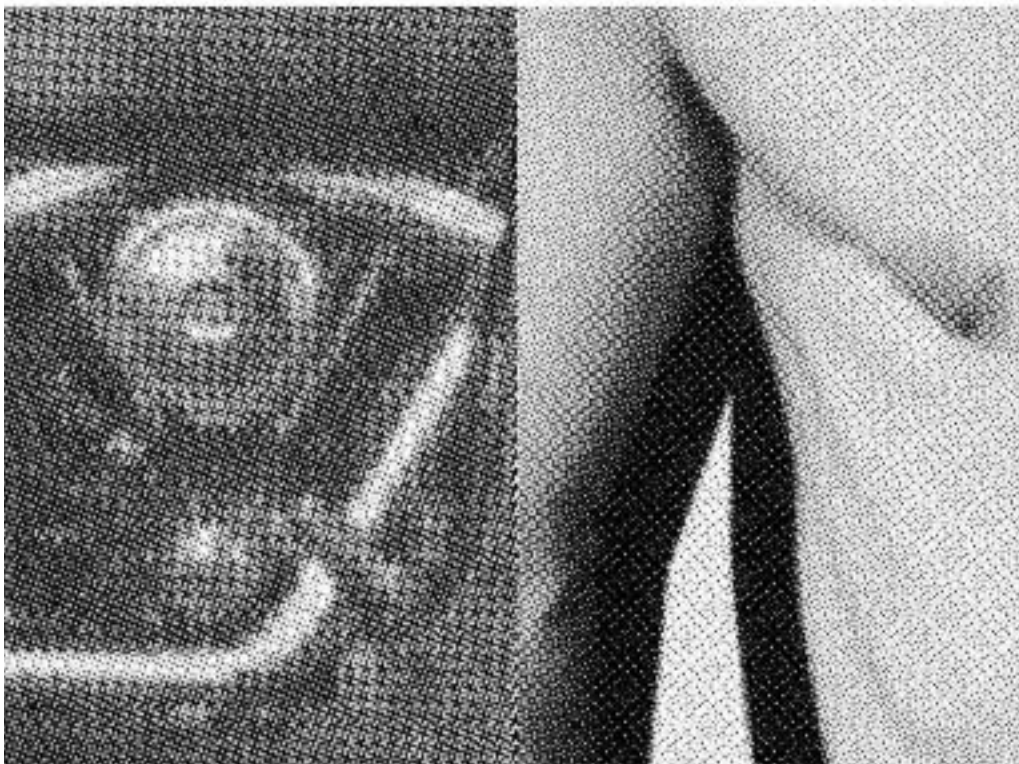
Lia McKnight, 2020, *Homely* (detail), ink-stained vintage dresser, silk organza and found objects, dimensions variable. Image courtesy of the artist.

Lia McKnight is a Fremantle-based artist whose practice includes drawing, sculpture, textiles and installation. In 2018 she developed the major exhibition, *Sensual Nature* (2018) in collaboration with Fremantle Arts Centre Curator Ric Spencer and presented a solo exhibition at Turner Galleries. Along with her solo exhibition at Cool Change Contemporary, in 2020 she has been invited to participate in *Joondalup Invitation Art Prize York Botanic Art Prize* and has been selected to present work in *SIX:2020* at Mossenson Galleries. She has been an artist in residence at Art on the Move (2019), PICA (2016) and Fremantle Arts Centre (2014 & 2012) and has undertaken major exhibitions with c3 Contemporary Art Space, Melbourne (2014), Paper Mountain (2014), free range Gallery (2013), Heathcote Museum and Gallery (2011) and created temporary public art commissions in collaboration with Stephen Armitstead for the City of Fremantle (2013) and the City of Subiaco (2011-2012).

Gassed Up is a showcase of sculptural and printed works which re-imagines body, abandons sex and frees queer ego from expectation.

Robinson's interest in exploring the hypermasculine tropes of car and motorcycle culture is materially evident throughout; each piece an intimate merging of body and vehicle. Mirroring the turbulence of gender dysphoria, photographic images and visual incantations made of steel, canvas and polyurethane urea elastomer, coalesce amidst an air of tension, to empower and inspire.

Gassed Up is a unique insight into queer liberation on a micro and personal level.



Opie Robinson, 2020, *Body/Vehicle Halftone_1* (detail), digital image. Image courtesy of the artist.

Opie Robinson is trans-masculine non-binary emerging artist living and working on Whadjuk Noongar boodjar (Perth, Western Australia). Their artistic practice is multi-disciplinary, employing mediums and techniques in relation to a project at hand. Heavily influenced by personal experience, Robinson's work presently revolves around investigations into gender, embodiment/disembodiment and representation, and reflects their keen interest in queering the visual tropes of male-dominated or hyper-masculine cultures and ventures, such as car and motorcycle enthusiasm.

Robinson recently completed a Bachelor of Contemporary Art and will commence postgraduate study as an honours student in 2021.