



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | FEBRUARY & MARCH 2021 EXHIBITIONS

THE HANDS SHOULD HAVE NO PEACE

PONY, LEILA DONEO BAPTIST, CLAUDIA NICHOLSON, JADE O'SULLIVAN, ANDREW J WILLIAMS, CHILUBA YOUNG

Gallery 1 - 3, Project Space

Presented in association with Perth Festival 2021.

OPENING NIGHT SATURDAY 6 FEBRUARY 2021, 6 - 8PM
EXHIBITION CONTINUES 7 FEBRUARY - 27 MARCH 2021
WED - SUN, 11AM - 5PM

Multi-gallery artist-run-initiative Cool Change Contemporary joins the Festival's visual arts program with a group exhibition highlighting the power of visual storytelling through drawing, illustration and video.

Hands have a capacity to make and to touch, to be intimate, to love, to give and to take, to inflict great harm, or to heal. Hands are the restless, wiggling movers, changers and feelers, they dangle fingers through a perpetually running creek. *the hands should have no peace* takes its name from an excerpt from Nobel and Pulitzer Prize-winning American writer Toni Morrison's novel *Sula*, which describes the way the mind, body and community express loss and grief. Uniting the practices of Pony (SA), Leila Baptist (VIC/WA), Claudia Nicholson (NSW), Jade O'Sullivan (WA), Andrew J Williams (WA), and Chiluba Young (WA) this exhibition uses visual storytelling to express an 'embodied' experience deeply connected with community and place.

PERTH FESTIVAL

Visual Arts Program Partner



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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THE HANDS SHOULD HAVE NO PEACE

Gallery 1 - 3, Project Space | 7 February - 27 March 2021

In response to the Perth Festival 2021 theme of bilya, Cool Change proposes a curated exhibition that will be presented across all three galleries, titled the hands should have no peace.

the hands should have no peace encapsulates the procession of place, and the translation of embodied narrative through defiance and collective strategies for cogency, highlighting visual storytelling through the diverse practices of drawing, illustration and video. Artists include Jade O'Sullivan (WA), Claudia Nicholson (NSW), Andrew J Williams (WA), Leila Doneo Baptist (VIC/WA), Pony (SA) and Chiluba Young (WA).



Leila Doneo Baptist, 'Five Exotic Fruits You Haven't Tried: This Is Not A Self Portrait' (video still), 2019, three channel video [22:21]. Image courtesy of the artist.

The exhibition title *the hands should have no peace* derives from an excerpt of Toni Morrison's first novel *Sula*. In this excerpt Morrison describes the way the mind, body and community responds to death, and how one of the book's main characters, Nel, comes to realise how she too must fully experience loss in the ways that she once saw as "unbecoming".

"What she had regarded since as unbecoming behaviour seemed fitting to her now [...] Good taste was out of place in the company of death, death



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itself was the essence of bad taste. And there must be much rage and saliva in its presence. The body must move and throw itself about, the eyes must roll, the hands should have no peace, and the throat should release all the yearning, despair and outrage that accompany the stupidity of loss.”

- Toni Morrison, Sula

Hands have a capacity to make and to touch, dangle fingers through a perpetually running creek, to be intimate, to love, to give and to take, to inflict great harm, to mitigate generational cycles of trauma, to heal. Hands are the restless always-moving, wiggling movers, changers and feelers. In this way hands represent embodied practice, which relates to the cyclical cultural sharing that is represented by the enveloping sentence of bilya.

We think here about the ways in which the river forms the bloodlines of country; Derbarl Yerrigan connects to Dyarlgarro at Gabbi Kowangalup (Canning confluence) and extends from as far north as Walyunga National Park to as south as Walyalup (Fremantle). The word bilya sounds the way it does to capture the cyclical essence of an undulating river, it also means belly button, and umbilical cord. the hands should have no peace shifts a focus to these practices as embodied and ‘river-like’, noting the undulations of narrative and presence of non-linear, cyclical cultural sharing. Lines begin to form shapes, and as these shapes form with the rising tide, they lap against the jetty in a manner specific to the season, only to retreat once more, and these

Pony is an interdisciplinary artist that experiments, creates and collaborates through and between composition, performance, making and installation, and poetry and creative writing. Their practice has been developed through formal and informal studies, through professional development as an artist in the community through residencies, workshops, performances and exhibitions, contributing locally and interstate in a variety of settings. Their disabled, trans and queer identities inform how they centre their practice on accessibility, mutual aid and collective care, and subverting the dominant gaze. Intersecting space with readily available and mundane physical material, but with community support is part of their method to gain access to meaningful expression and facilitate meaningful expression. They compose/construct/write/perform to facilitate collaboration and improvisation, analyzing likely variables, materials and space. Pony resides and creates on unceded Kurna Land.

Leila Doneo Baptist is a mixed-race student and young artist. They live between the unceded lands of the Whadjuk Noongar people, and Wurundjeri people of the Kulin nation. They have a keen interest in creative practice as an opportunity for interpersonal exchange, productive disruption, decolonial healing and humour. Recently, Leila has explored how existing cultural structures of perception can be manipulated to tell new stories.



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Claudia Nicholson is an interdisciplinary artist based on Gadigal land (Sydney, Australia). Her practice examines psychic and physical connections to place through multidisciplinary forms of art making including painting, installation, performance and video. She is interested in creating acts of collective remembrance, exploring the ways in which we navigate the complexities of identity in a post-colonial context. The conceptual enquiries in Claudia's practice are driven by her position as a Colombian-born artist living in Australia. Her practice addresses the diasporic position, specifically in the Asia Pacific region, and in addition, connects with the varied experiences of the Australian Latinx community. Her work blends artistic practices local to Central and South America with her own in an ongoing attempt to situate herself in a history and culture from which she is separate, specifically, silletas and alfombras de aserrín. Claudia adopts these practices – with their complex imbrication of both colonial and indigenous lineages – as a platform from which to articulate the complexity of identity. These artforms are transient, adaptable, and resilient becoming sites for celebration and resistance.

Jade O'Sullivan is a Noongar artist based in Boorloo (Perth WA), she is also a mother who loves playing wheelchair basketball. She explores all art-forms in her practice, with a particular focus on painting and drawing. She has exhibited her work in Revealed 2019 (Fremantle Arts Centre), and Djookian NAIDOC week 2018 (Gallery Central) and NAIDOC week 2019.

Andrew J Williams grew up on Ngarluma country in the Pilbara region of Western Australia to migrant parents. His early life was moulded in an archipelagic state, and he sought to connect to the mainland after high school finished. After a decade of working in different music projects around Perth, a change of trajectory was pursued in North America. What started as a romantic inquest, turned into an unofficial mentorship in heritage restoration by master craftsmen in Vancouver, British Columbia. Working on several notable projects across the continent, including a restaurant by award-winning designer Joyce Wang, an appetite for design in construction had aggregated, and now Andrew has returned to Perth to gain qualifications venturing deeper in this field. This will be his first foray into expressing his passion for material in a less technical, more artistic application.

Chiluba Young is a Zambian photographer based in Boorloo (Perth Western Australia) currently studying biomedical science at The University of Western Australia. She has exhibited her work at Perth Centre of Photography in 2020, Paper Mountain in 2020 for her first solo exhibition, and Blue Room Theatre in 2019. Young enjoys photographing black women, drawing inspiration from the subjects she photographs.