



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | MAY 2021 EXHIBITIONS

ORSON HEIDRICH: *MULTISPEC*
Gallery 1

MEGAN HYDE: *UNDER THE MIRRORED MOON*
Gallery 2

LILL COLGAN & JACK WANSBROUGH: *SLACKENING TENSION OF THE SOUL*
Gallery 3

LAURA HEFFERNAN: *CRUSH*
Project Space

OPENING NIGHT FRIDAY 7 APRIL, 6 - 8PM
EXHIBITION CONTINUES 8 - 29 MAY
WED - SAT, 11AM - 5PM & SUNDAY BY APPOINTMENT

In Gallery 1, *Multispec* finds itself somewhere inbetween pure data and an aesthetic interpretation of an accidental internet by-product.

Under the Mirrored Moon is an installation that explores the spaces between desire, play, magic and transformation. At the centre of the work is a new puppetry and performance-based video that tells the tale of interspecies love, loss, courage and self-discovery.

Slackening Tension of the Soul is an exhibition of DIY furnishings by Lill Colgan and Jack Wansbrough. It includes recent textile and furniture works made collaboratively between Perth and Sydney. These are objects for slouching inwards, restless reading, and reclining without grace.

Through the artists frank, chronological documentation of her every recallable, unrequited romantic attachment, *Crush* aims to highlight the significance of the often dismissed 'crush' and its effect on our subjective realities.



For more information on any of the exhibitions or events included in this media release please contact us at: hello@coolchange.net.au | 0484 500 838

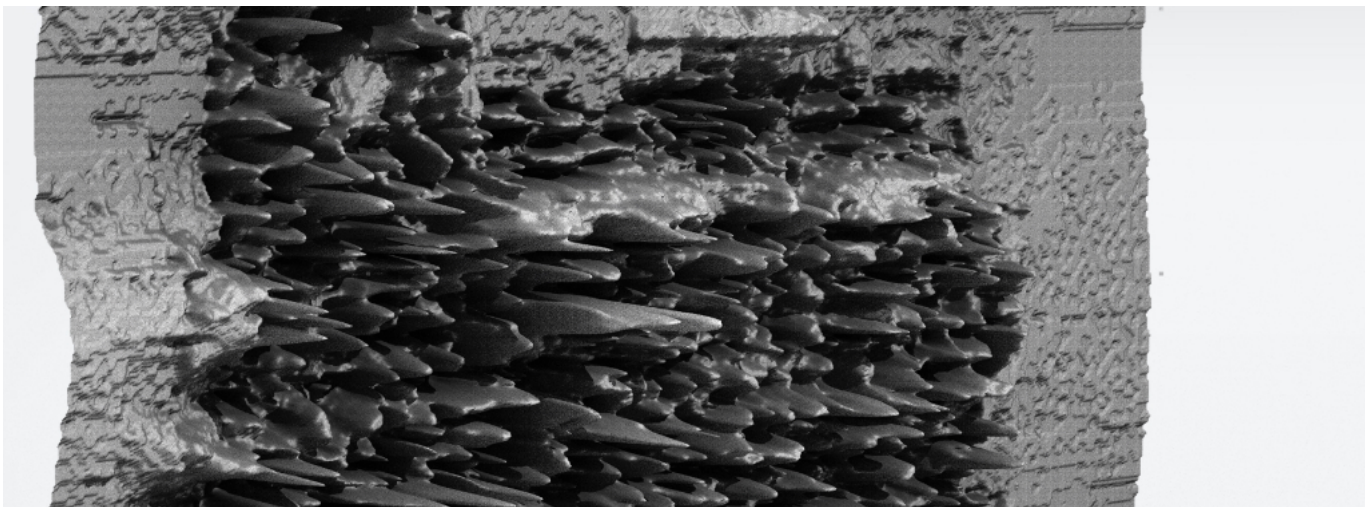
Cool Change Contemporary acknowledges the Whadjuk people of the Noongar nation, the traditional and rightful custodians of the land on which we operate.

Cool Change Contemporary
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Gallery 1 | 8 - 29 May 2021

Multispec is a mixed media body of work comprised of UV-pigment photographic works on aluminium plates, UV-pigment photographic works on mirror back glass plates, giclée photographic prints set in epoxy resin, and augmented reality sculptural works. This body of work emerged from an anomaly found on the Internet. Monochromatic information fields (generally in the form of 2-15kb sized thumbnails) are continually generated through misinterpreted, interpolated PDFs that are uploaded to Google Images. These thumbnails float within Google Images as an affix to these uploaded PDFs where they exist until they are periodically removed by Google once detected.

Capturing and analysing these thumbnails in their short Internet lifespan has been the catalyst for these five different photographic and sculptural works. Choosing select material from this boundless catalogue of uploaded information and translating them into heavy physical works highlights this transformative space between the uploader and browser. Allowing these images to live outside their usual digital world, in occupying the physical gallery space, further analyses the intersections between the source, the platform, and the monitor - in this case, the translated image into a permanent metal form.



Orson Heidrich, *'Multispec - Form (AR Render)'*, 2020, sandcast aluminium, 1350 x 950 mm. Image courtesy of the artist.

Orson Heidrich (Born Sydney, 1996) is a mixed media artist living and working out of Sydney. Having completed a BA of Design in Photography and Situated Media at UTS, Heidrich's work spans between various platforms and mediums; from contemporary photography and moving image to modern, industrial sculpture and technical installation. Using various mediums from diversified sources, Heidrich explores the compelling relationships between artist, artist-capital and industry. Where in Heidrich sees himself as a 'complex manufacturer' using various mediums from diversified sources, reflected in his practice through the sourcing, fabricating and manipulating of these processes. Heidrich embraces the collaboration and interdependence within these practical networks and recognises these processes as the art itself. By recognising and utilising the contemporary space between industry connections and industrial mediums, Heidrich adopts these elements as a tool to examine the world around him; and ultimately form, fabricate and manipulate various components to produce mixed media, installation heavy artworks.



MEGAN HYDE
UNDER THE MIRRORED MOON

Gallery 2 | 8 - 29 May 2021

Under the Mirrored Moon is an installation that explores the spaces between desire, play, magic and transformation.

At the centre of the installation is *A Sea Change*, a new puppetry and performance-based video that revisits the 1837 Hans Christian Anderson tale *The Little Mermaid*. Subverting Anderson's admonishment of deviant female desire, *A Sea Change* tells a story of interspecies love, loss, courage and self-discovery through the connection between a girl, a witch and a whale.

Evoking elements of a child's fort, witch's lair and sea cove, *Under the Mirrored Moon* sets the stage for the video's unfolding narrative. Scattered throughout the installation are the handmade puppets and props that feature in the video, created with everyday materials such as cardboard, paper, twigs, fabric, yarn and paint. Puppets play a central role, used as a means to imbue a connection to one's inner child and sense of imagination, as well as to explore complex topics, such as the relationship between grief and rage, interspecies love amidst environmental devastation and the vulnerability needed to forge new ways of living and loving.



Megan Hyde, still from 'A Sea Change', 2020-2021, video with sound [30:00]. Image courtesy of the artist.

Megan Hyde is an emerging artist living on Whadjuk Noongar boodja in Boorloo (Perth, WA). Experimenting in video, puppetry, performance and voice, her work explores issues connected to magic, play, desire and the relationship between humans and animals. In addition to her practice as an artist, Megan has over 15 years-experience as an arts administrator in the visual arts with a focus on collaborative work and community engagement. She received a BA in Art history from Union College in Schenectady, NY (2005) and a MA in Art history, Theory and Criticism from the School of the Art Institute of Chicago, IL (2008).

Gallery 3 | 8 - 29 May 2021

Slackening Tension of the Soul is an exhibition of DIY furnishings by Lill Colgan and Jack Wansbrough. It includes recent textile and furniture works made collaboratively between Perth and Sydney. These are objects for slouching inwards, restless reading, and reclining without grace.

The exhibition is about domestic furniture, how we experience it through the body-mind, and how it might speak to our lived experiences. It explores the subtle, background function of these body supports. In what ways might a chair posture us towards, and naturalise broad systems of labour? What is the relationship of furniture to knowledge, attention and feelings? How else would we like to be held?

Slackening Tension of the Soul follows our experience of a kind of research— one that is related to the internet and abundance – a research that is excitable, distracted, dubious, intuitive and spiralling. How does rest look against a background of abundant feeling, perpetual labour and excessive knowledge. How does it sit alongside casualised employment and compulsion towards activity, any activity, whether personal, leisurely or professional?



Artist portraits featuring Jack Wansbrough (left) and Lill Colgan (right). Image courtesy of the artist.

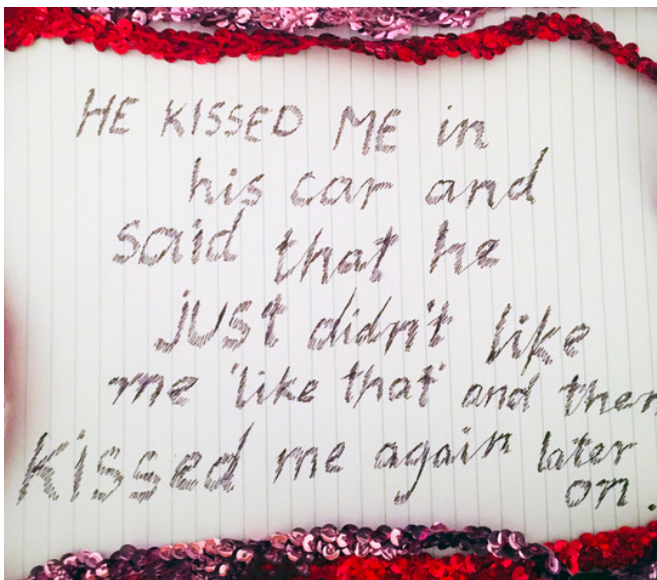
Lill Colgan is a multidisciplinary artist from Boorloo currently settled on Gadigal land. Their practice explores the ways normative social power shapes embodiment and considers how affects might be unpacked through transformative material play. Colgan approaches these ideas through a queer feminist lens, often drawing on personal experiences to generate work. Colgan graduated with a BFA from Curtin University in 2014. Since then, they've participated in multiple exhibitions and residencies nationally. Lill is currently a resident at Parramatta Artists Studios.

Jack Wansbrough is a multidisciplinary artist living in Boorloo. Working collaboratively, he uses research, replica and fiction in an eclectic range of mediums. Most recently he exhibited a collaborative installation with Oliver Hull at Private Island, he was artist in residence at Goolugatup Heathcote, presented a performance lecture at Critical Animals 2019, participated in Radiophrenia, Glasgow, and released a research/pop cassette with the Greater Lanarkshire Auricular Research Council.

During her residency with Cool Change Contemporary, Perth based interdisciplinary artist Laura Heffernan will explore the effects that unrequited romantic attachments have on our contemporary, subjective realities.

Through the recollection of her social past and the study of personal, sentimental items, Laura will begin the task of attempting to chronologically document every unrequited, romantic attachment she has experienced. This candid collation of her romantic history will take the form of a large-scale reference spreadsheet or 'catalogue' that provides instant information on each individual listed.

With this catalogue completed, Laura will attempt to trace the development of her selected beliefs, thinking patterns and habits back to its source. She will create new works based on her findings that intend to bring together artist and viewer through the shared understanding of the complexities of love.



Left: Laura Heffernan, 'He Kissed Me in His Car', 2021, pen on paper, sequins, twine. Right: artist's sketch, 2019, pen on paper. Images courtesy of the artist.

Laura studied at the School of Contemporary Arts ECU and the Western Australian Academy of Performing Arts where she graduated with a BA in Design for Performance in 2009. Since then, Laura has gone on to design and design assist for companies such as WA's Black Swan State Theatre Company, The Last Great Hunt, PICA, Deckchair and WAYTCo. She has created site specific works for business and events around Perth such as the City of Perth, Perth Fashion Festival, Beaufort Street Festival, Pigeonhole and AGWA.

Working across installation, painting, drawing, sculpture and production design, Laura's practice is confessional and subjective, often investigating themes of romantic limerence and internal dialogue. Exhibitions include: *Completely*, The Whitely Room for City of Gosnells Perth 2020, *Town of Claremont Art Award* 2017, *121212*, Chrissie Parrot Gallery 2013, *Bag*, KURB 2013.