



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | JUNE 2021 EXHIBITIONS

BENJAMIN BARRETTO: *THE TURQUOISE*

Gallery 1

DR LEONIE NGAHUIA MANSBRIDGE: *"HE PIKO, HE TANIWHA, HE PIKO HE TANIWHA"*
"MIDDLE OF NOWHERE BUT A PLACE OF SOMEWHERE"

Gallery 2

CLARA JOYCE: *VITALISE SURFACE, CLOTHING THE SCREEN*

Gallery 3

CHLOE NOLAN: *SKHĒMA*

Project Space

OPENING NIGHT FRIDAY 4 JUNE, 6 - 8PM

EXHIBITION CONTINUES 5 - 26 JUNE

WED - SAT, 11AM - 5PM & SUNDAY BY APPOINTMENT

Housed in Gallery 1, *The Turquoise* will include a live, sculptural sound work alongside new paintings by artist Benjamin Barretto. The site-specific work will utilise disparate materials and technologies to inform each other, generating an audio/visual soundtrack.

As a story-teller and multi-disciplinary Māori artist, landscape is Leonie Ngahuia Mansbridge's principal genre; identifying to the land through her culture, Leonie gives deep insight by abstracting the land, exaggerating the colours, as a way to engage and tell stories.

Vitalise Surface, Clothing the Screen asks what passes between the canvas and the screen? This question lingers between the exchange of image, interface and surface through an expanded conception of painting.

skhēma is an interdisciplinary project which explores Erving Goffman's dramaturgy. Through the process of handcrafting fabric masks, Chloe Nolan aims to navigate the relationship between the presentation of self and her experience with Borderline Personality Disorder.



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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The Turquoise will include a live, sculptural sound work alongside new paintings. Creating sound for the particular space and location of the gallery, the work will utilise disparate materials and instruments to form a precarious spacial ensemble. Self-generating, live sound and visuals are fed through various technologies to create realtime distortions of the gallery environment.

A circuit of CD players, iphones, scanners, speakers, screens, instruments and paintings generate a live audio/visual soundtrack.

The mixed-media paintings contain digital prints of flatbed scans, collaged alongside cutouts of vinyl transfers. In these works the scanning process is a live recording, nearby objects, materials or artifacts are moved around the flatbed composition window while the scanning takes place. The resulting images are records of a process whereby the static source material is abstracted into warped digital information.

The Turquoise envelops ideas of space, geography, temporality and contemporary interconnectedness through technology and the internet.

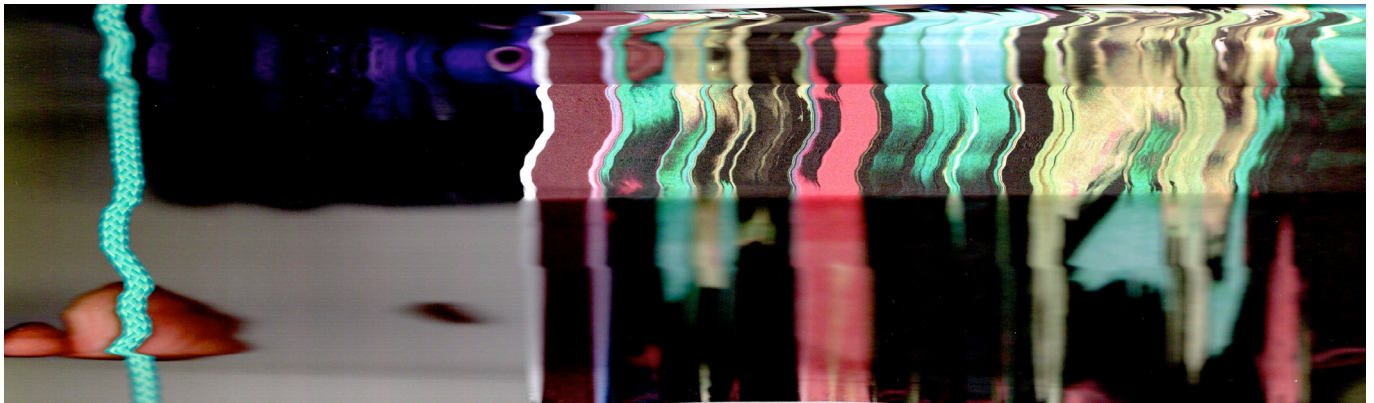
Nature sounds on auto tune

Bluetooth synch ..>><<<

;;;; speakers speaking spoken broken

A live stream of the ocean

~



Benjamin Barretto, 'Scan 9', 2021. JPEG. Dimensions variable.

Benjamin Barretto was born in Perth, WA in 1985. He graduated with a Bachelor of Arts (Art) with Honours from Curtin University in 2011, and was also visiting scholar at the École Nationale Supérieur d'Art in Dijon, France. Solo exhibitions include *Flowers Cars* at 6817, Los Angeles, *Performance Wear* at Tristian Koenig, Melbourne, *Play Chandelier* at 6817, Los Angeles, *Physical Therapy* at Furini Arte Contemporanea, Arezzo, Italy, *Dance Music* at Venn Gallery, Perth and *Surround Sound* at Highlight Gallery, San Francisco.

This project has been made possible with funding from Department of Culture and the Arts WA (DLGSC).

Dr Leonie Ngahuia Mansbridge’s new body of work is all about the landscape as a signifier to identify. As a Māori woman artist, Leonie consciously positions herself on the fault-lines of culture, taking a cross-cultural and cross disciplinary approach to her practice. Leonie collects old gold gilt frames, a symbol of colonisation, power and money, and uses them to re-frame her story of space, place, to disrupt the colonial narratives alongside the indigenous voice.

“Māori are connected to the land as soon as they are born, I identify to my mountain, waterway and land first before, I announce my name. ‘Western Art’ regards landscape as something a person looks upon, creating a distance between the viewer and the land. My perception of the land is one of moving within the land, the land is a part of me, I am not separate I am one with the land. The land is embodied with our founding ancestors. The works employ un-natural colour colours to embellish and exaggerate the landscape bringing a redemptive act to the land.”



Left:
Leonie Ngahuia Mansbridge,
'Fresh rain drops', 2021, synthetic
on board, antique frame, 30
x 30 cm. Photographer Eva
Fernandez.

Right:
Leonie Ngahuia Mansbridge,
'The Sound of the Bell Birds',
2021, synthetic on board, antique
frame, 40 x 40 cm. Photographer
Eva Fernandez.

Dr Leonie Ngahuia Mansbridge
Ngāti Maniapoto
Born Auckland, Aotearoa New Zealand

Leonie’s creative arts practice is key to her story-ing and she continues to engage with issues of identity and colonisation — her practice functions as both artwork and social document. Leonie has exhibited consistently for twenty years in Australia and overseas. She has received a number of awards, including Invited Artist to the Joondalup art awards. Leonie has been invited to exhibit in the Bangladesh Biennale 2021.

Leonie works in her home studio, where her recent abstract paintings seek to explore her identity; she uses the landscape to connect through her Māori heritage and to help educate awareness of the environment.

Education: 2018, Leonie completed a Creative Doctorate, Masters of Arts (Visual Arts), with distinction 2010, and a Bachelor of Arts (Art) (Honours) First Class 2008, at Curtin University. 2014, 2018 Leonie presented papers at Indigenous conferences in New Zealand, Canada and Australia.

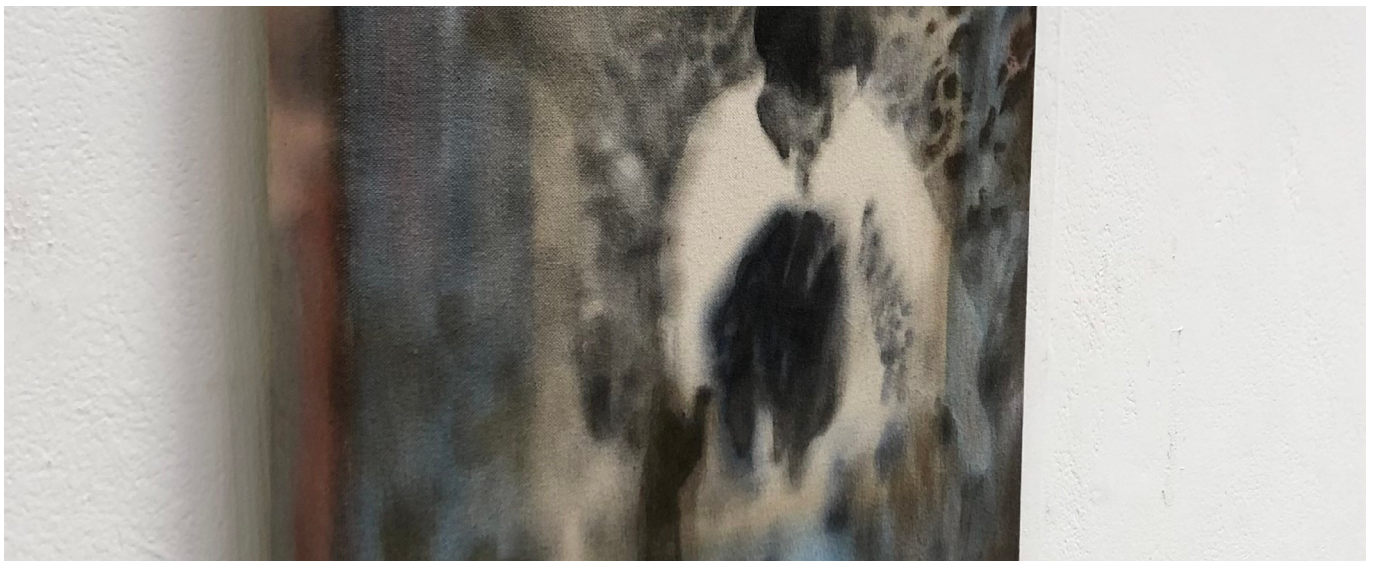
Vitalise Surface, Clothing the Screen asks what passes between the canvas and the screen? This question lingers between the play of image, interface and surface through an expanded conception of painting.

Two types of objects are presented;

a transparent box made from prismatic plastic film sourced from unwanted LCD TVs and painting on raw canvas.

Indeterminate figures are stained into canvas, a process where pigment is embedded in the material fibres, colours absorbing into one another in ambient layers. Behind the veil of the transparent box, objects oscillate in and out of comprehension as the viewer moves within the space.

Surface, screen and canvas are intentionally conflated in a way that questions the hierarchy paintings hold. Both are seen as veiling surfaces, containing traceless images unfolding and collapsing together. Here, representation becomes indeterminate and contingent, image is understood as a stain or trace, enveloping something felt that cannot be specified. The works explore the capacity of painting to meet and understand our experience of images today, reflecting on the ambiguous periphery of representation and perception.



Clara Joyce, 'Blue Slick', acrylic stain on canvas, 390 x 350 cm angle shot. Image courtesy of the artist.

Clara Joyce is currently in her final year of a Bachelor of Fine Arts at the VCA, Melbourne. Her area of practice explores the capacity of painting to meet and understand our experience of images today. In a hyper expressive, poetic and material way she uses the medium consciously through transparency, opacity and staining techniques. Drawing on the interrelation between screen, canvas and image she creates work that examines the indeterminate qualities of representation and perception.

She has exhibited in and curated multiple group shows across Melbourne with other emerging artists and held exhibitions in her North Fremantle home.

skhēma is an interdisciplinary project which explores Erving Goffman's dramaturgy, primarily through the process of handcrafting fabric masks and printmaking.

Goffman theorises that much like in theatre; where actors transform into their character 'backstage' before performing, individuals adopt a variety of personas and characteristics in their everyday social interactions to prevent embarrassment.

Chloe Nolan takes interest in this notion of 'impression management', and the ways in which we alter and construct our identity depending on others expectations. As someone with Borderline Personality Disorder (BPD), Nolan has found Goffman's theory to deeply resonates with her.

Through the process of handcrafting fabric masks, Nolan aims to reflect upon her identity and navigate the relationship between her personal presentation of self and Borderline Personality Disorder. The repetitive process by which she make these masks also pays homage to the therapy technique 'mindfulness', which teaches participants to ground oneself in the present moment.



Photograph by Brandon Ward, digitally altered by Chloe Nolan.

Chloe Nolan is an emerging artist from unceded Whadjuk Noongar Boodjar, working primarily in installation, performance and media arts. She has a Bachelor of Arts degree in Fine Art and Professional Writing from Curtin University. Nolan's artistic practice investigates how the 'feminine' exists within complex structures of power, and the various asymmetries that result from such involute relationships. She aims to explore the nature of identity through engaging viewers in a dialogue between pre-existing visual language and new narratives.