



8 - 29 MAY, 2021

GALLERY 1

Multispec

Orson Heidrich

GALLERY 2

Under the Mirrored Moon

Megan Hyde

GALLERY 3

Slackening Tension of the Soul

Lill Colgan & Jack Wansbrough

PROJECT SPACE

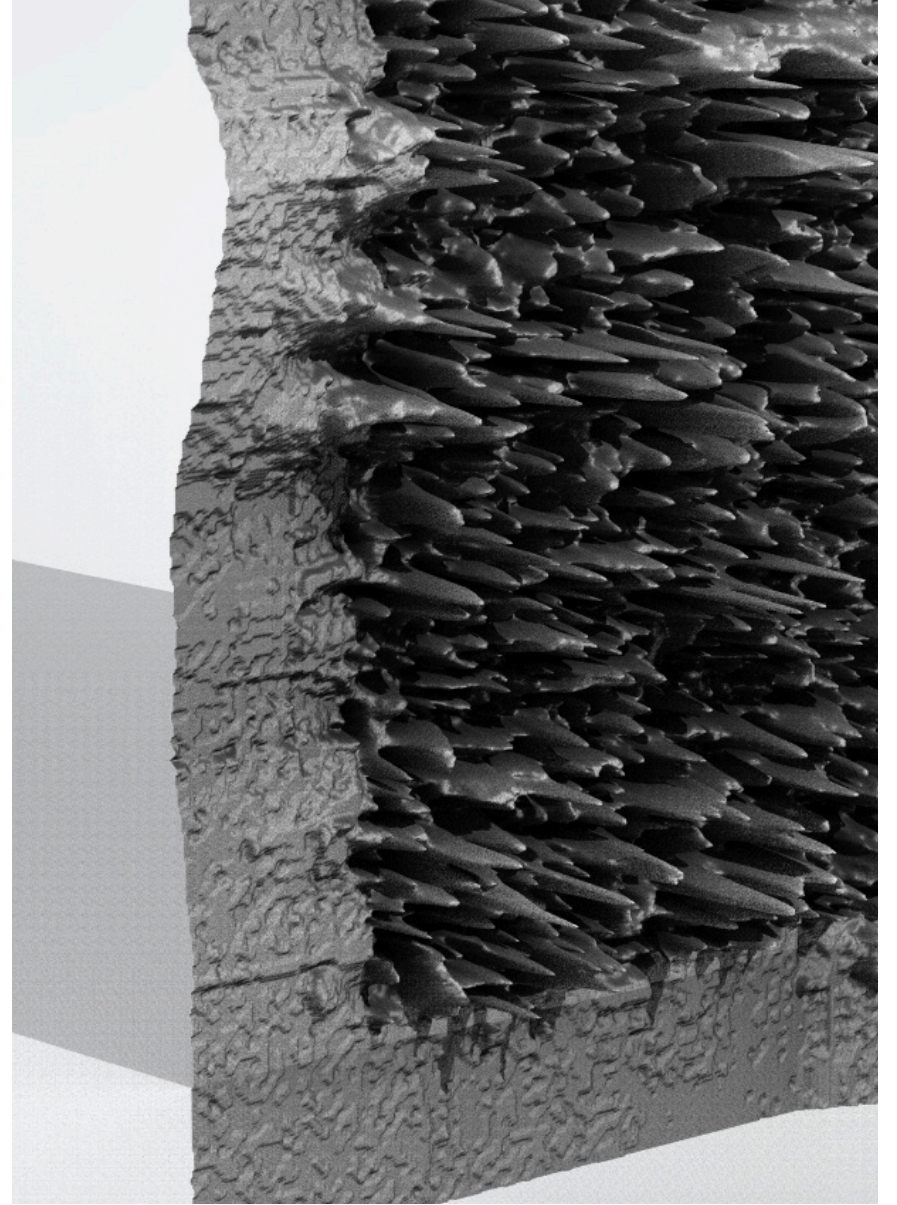
Crush

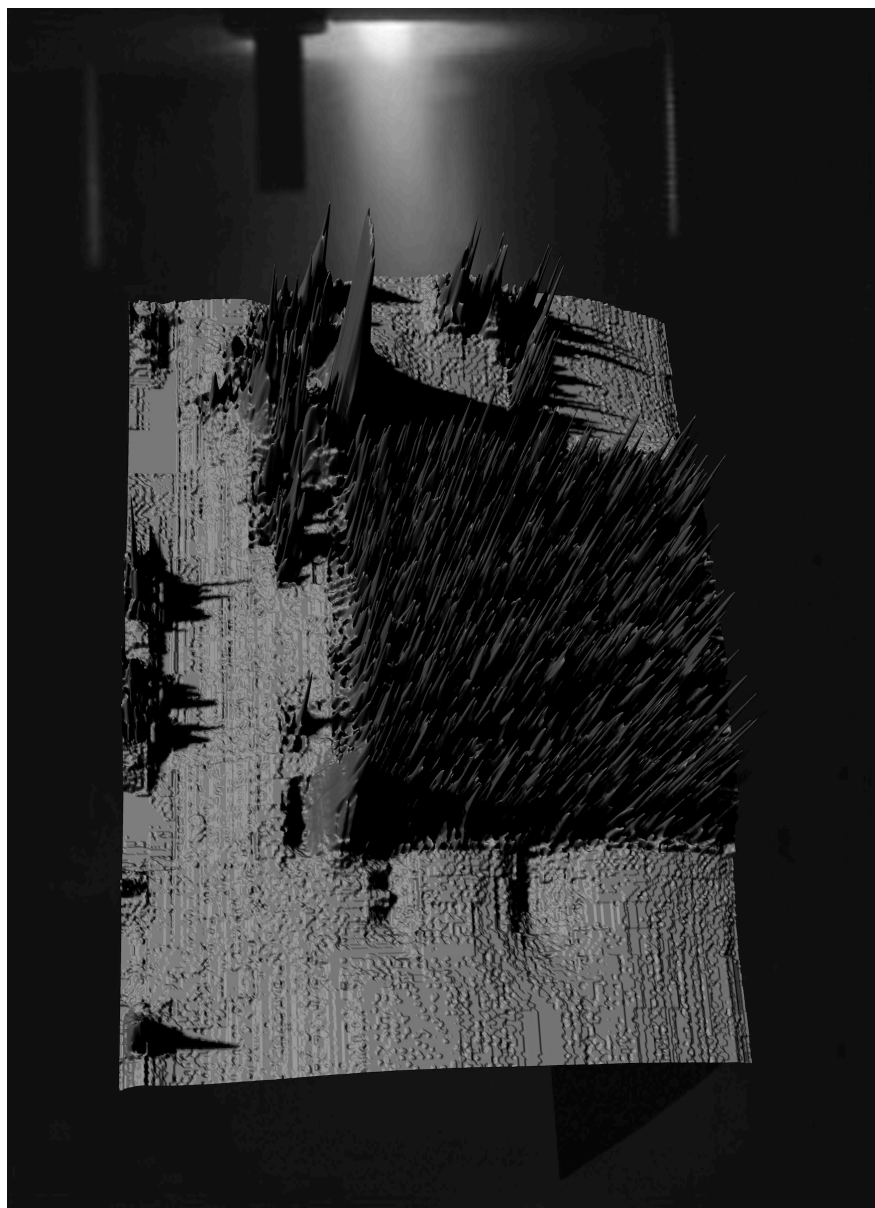
Laura Heffernan

Cool Change operates near Kuraree, once a meeting place for Whadjuk Noongar Bibbulmun moort (family), brought together by ke-ning (corroboree) to share kaartdijin (knowledge).

We acknowledge that this is and always will be Aboriginal land, and that our capacity to engage in creative practice on this boodja is informed by the knowledge and labour of First Nations People.¹

**1 Place names retrieved Gnarla Boodja Mili Mili
<https://gnarlaboodjamap.dlgsc.wa.gov.au/#/home>**





Orson Heidrich

GALLERY 1 *Multispec*

Within the confines of an eight-by-eight-foot naval computer, a lost moth flutters and struggles against a cage of relays, switches, vacuum tubes and endless wiring. The computer, distressed by the frenzied winged creature captured within its mechanical organs, spits out errors, irregularities and unexpected answers to simple questions. It would take an interloper—early computer innovator Grace Hopper—to resolve this event of mutual agitation between machine and beast. She organised, deciphered and traced the errors back through the maze of machinic density, located the errant moth, and removed it: the computer was *debugged*. The Naval Computer Mark II breathed a sigh of relief, and returned to its usual operations.

In the present day, there is an established bestiary of error-causing beasts thriving within computers, networks and devices: bugs, viruses, worms, trojan horses, spiders, cookies, chatterbots. Some of these beasts operate with barely any trace at all; others produce a tremendous noise that cuts

haggardly across the smooth space of the user interface. The user relationship to such beasts varies from fascination to indifference, with frustration interposing and forming near-endless forums of complaint on Stack Overflow and GitHub repository pull requests. The Internet, which at this point is undoubtedly cosmological in scale, contains an enormous variety of environments. However, a common feature across this universe is the phenomenon of error and accident, whose origin can more often than not be traced back to some kind of misbehaving bug.

Orson Heidrich's *Multispec* is an aesthetic exploration of the noise produced by a quite obscure little creature in this ecology. The artwork—UV-pigment prints on aluminium and mirror backed glass; photographs set in epoxy resin and AR renditions of a sand-cast aluminium sculpture—extracts visual noise produced by an error common to Google Images' buggy misinterpretation of PDF files. Heidrich has found that this bug is vastly endemic yet possesses a short lifespan, so the noise that it is able to make before being squashed is limited, and as such is barely noticed by the average user of Google Images.

Despite its obscurity, Heidrich manages to extract an impactful and fascinating set of materials from this phenomenon, scaling up the raw data into a considered collection of image and sculptural work that intentionally project a physical heaviness in the space of the gallery. This feeling of embodied weight provides a sharp contrast to the glowing light-space of a user interface: our phones and other devices,

those portals to the digital world that disembody our experience from the sheer physicality of the Internet. In a sense, Heidrich is in reference to the deep history of artists who amplify noise in order to break the smooth continuum of information (feeding and reproducing bugs, agitating the bounds of boundless data). Noise prompts a shift of attention to the physical corpus of information flow; signal-jamming remixes space and time, offering a new angle to examine its effects on the listener, the viewer, the user. An aesthetics of error and noise has the capacity to gouge out the innards of the Internet, revealing the organs powering its organisation, the liquids flowing through its interminable canals.

Multispec is an actualisation of digital noise; its heavy metallic presence in the space simulates the material reality of the Internet. On the other hand, the acrobatic shapes and forms taken up by the pieces suspended and strung throughout the gallery space mirror the weightlessness of data and information. Walking through the gallery amplifies this paradox of ethereal and corporeal, actual and virtual materiality exemplified by the Internet, its platforms and interfaces: hardware that is touched, swiped, tapped on, spines bent downwardly to its glowing face / software that is an aura of information and data, occasionally calling out to the user, either with endless patience or with demanding buzzing agitation.

However, Heidrich's images and metal forms are translated from a noisy bug, which cuts the sweet consistency of everyday interfaced living with a signal-jammed reminder of the raw reality of data and the

platform. It is significant that the error from which *Multispec* derives its aesthetic is correlated to the PDF: a ubiquitous and powerful file format that is itself a striated creature of vector graphics, text, PostScript and data compression. The PDF has played a consistent—albeit passive—role across various political histories of censorship, neoliberal centralisation of knowledge and tools and the contemporary ruin of early-Net cultural philosophy of open-source software and information.

The capacity for *Multispec* to situate and translate digital noise into physical form is for us Internet-users an opportunity to imagine the physical Internet and its various ecologies of soft and hard creatures, noisy or quiet. Today, blockchain technology (cryptocurrency, non-fungible tokens) represents an evolution of the Internet that furthers its capitalistic force at an apparent great cost to the physical environment of the Earth¹; killing ecological multiplicity for the sake of economically hard-wired digital imperialism. As such, us internet-users need to feel the pressure to examine our platforms and our interfaces, to pay closer attention to the noisy bugs that erupt through the surface of false ethereality, revealing the world littered with our caustic footprints (or swipe-prints, scroll-prints, search-prints, transaction-prints).

Words by Paul Boyé

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Paul Boyé is a writer and artist living and working in Boorloo. Currently working on: Cool Change Contemporary, PhD at UWA School of Design, Currents Journal.

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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.

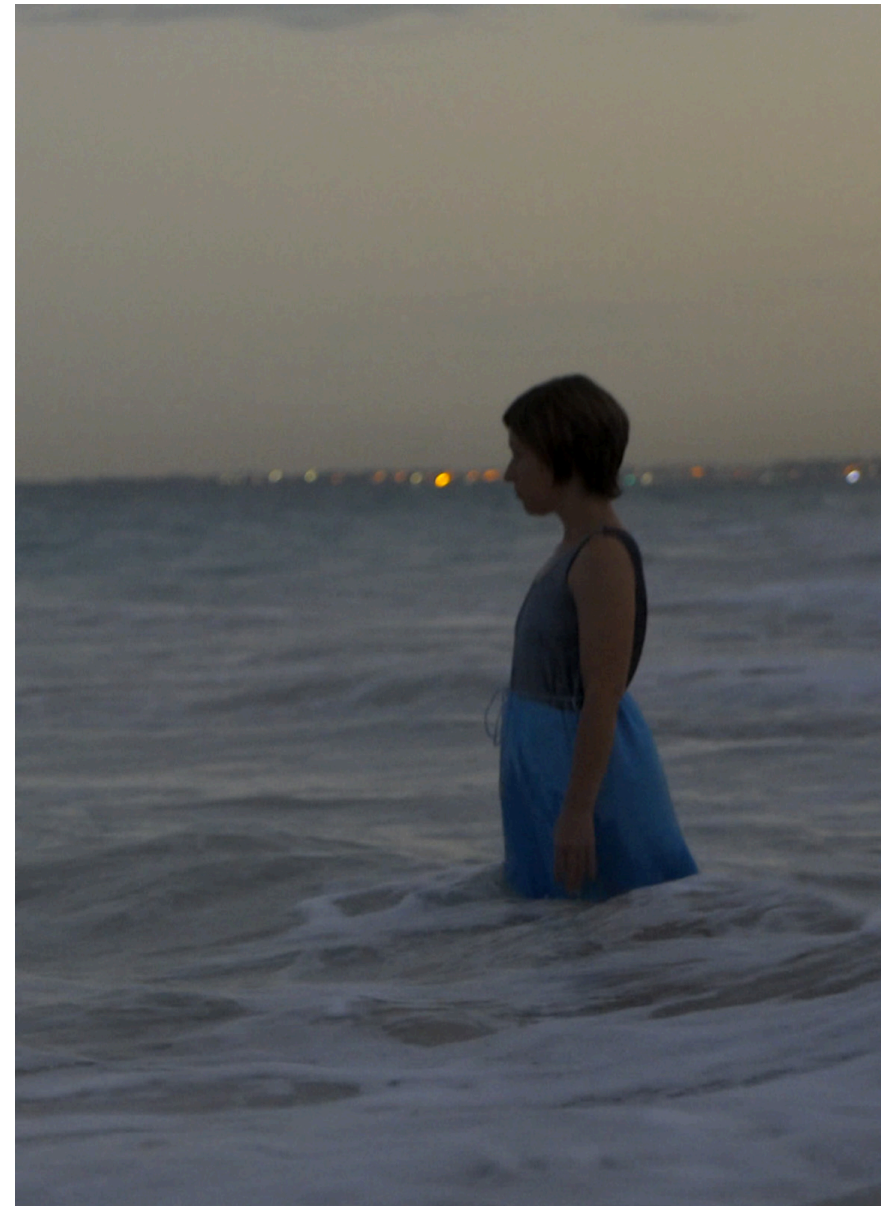
By recognising and utilising the contemporary space between industry connections and industrial mediums, Heidrich adopts these elements as a tool to examine the world around him; and ultimately form, fabricate and manipulate various components to produce mixed media, installation heavy artworks.

References cited:

- 1 <https://www.theguardian.com/technology/2021/mar/10/bitcoin-rise-could-leave-carbon-footprint-size-london>

Images included (in order of appearance):

- 1 Orson Heidrich, '*Multispec - Form (AR Render)*', 2020, sandcast aluminium, 1350 x 950 mm. Image courtesy of the artist.
- 2 Orson Heidrich, '*Multispec - Sets*', 2019, giclée print suspended in epoxy resin, 700 x 500 mm. Image courtesy of the artist.





Megan Hyde

GALLERY 2
Under the Mirrored Moon

Sea Body

The most beautiful part of your body
is where only I can reach.

Love demands abandonment,
daring me to alter everything I know
on a conviction that what the wild heart wants
can exist. I desire you.

I long to be like you,
and for you.

I want to be noticed by you;
I want to be where I can touch you
relying only on the moon.

I am seeking the space between
longing and fear,
to be your discovery,

to glimpse your dark red tongue,
to balance between earth and sky
only for you.
Ocean, are you listening?
I want you
to be the sole unknownness of my needs.
So that I can love you.
Swallowing doubt and darkness
and all that frightens me.
So that I can love you.
In the splintering of who I now am,
in the ways only you can call me home
10,000 miles before I hear you,
in the destructive nature of my being,
in the sting of salt for skin.
Who taught you my name?
Who taught you to move
in ways that wait for me?
Who taught you to tap meaning
into my heart when yours
has only tasted salt?
Before you, I imagine a secret life
where I pretend
to open my eyes and lips underwater

chanting spells to breathe.
I conjure a caged compromise
where the body endures silence
while the heart protests.
I want my love to be fierce,
inexhaustible, undrowned,
intense and incapable
of capture and death.
I offer you lightning
storms of ecstasy,
sweet spells at dusk
if your shadow will call me to shore.
Someday I will learn to love you
in between your clicks and whistles.
I want to be by your side
for ever and ever
The salt in my blood is
how I survive. The salt of your blood
is how you will be hunted.

Words by Haseena Abdul Majid

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Haseena Abdul Majid is a Singaporean artist and educator who is currently living out the wilderness years of her life in Western Australia.

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Megan Hyde is an artist, educator and arts administrator currently living on Whadjuk Noongar boodja in Boorloo (Perth, WA). Her work experiments with video, puppetry and video and explores issues related to magic, play, desire and the relationship between humans and other animals.

*

A Sea Change is created with assistance by Michelle Hall, Elizabeth Bills, Noemie Huttner-Koros, Haseena Abdul Majid, Josten Myburgh, and Aisyah Aaqil Sumito, with additional filming by Georgi Ivers and editing assistance by Elham Eshraghian-Haakansson. It features a new composition, *Falling in love*, by Psychedelic Snakeskin, and new field recordings by Josten Myburgh. It also features the following historical recordings: *Humpback whales* (c 1990) by Megan Hyde; *Atlantis* (1968) by Donovan; and *Three Whale Trip* (1970) by Roger Payne, provided courtesy of Ocean Alliance. Additional sounds created by Megan Hyde and recorded and mixed by Josten Myburgh.

Images included (in order of appearance):

- 1 Megan Hyde, still of '*A Sea Change*', 2020 - 2021, single channel video with sound [30:00]. Detail shot by Georgi Ivers.
- 2 Megan Hyde, still of '*A Sea Change*', 2020 - 2021, single channel video with sound [30:00].

Lill Colgan & Jack Wansbrough

GALLERY 3

Slackening Tension of the Soul

My gaze rests obsessively on the window and with my fantasy, I imagine the image of someone who comes to visit me. At the squeak of the door, I leap to my feet. I hear a voice, and run to face the window and look out and yet I do not descend to the street, but turn back to sit down where I was, torpid and as if dismayed. If I read, I interrupt myself restlessly and, a minute later, slip into sleep. If I wipe my face with my hand, I extend the fingers and, having removed my eyes from the book, fix them on the wall. Again I gaze at the book, proceed for a few lines, mumbling the end of each word I read; and meanwhile I fill my head with idle calculations, I count the number of the pages and the sheets of the bindings, and I begin to hate the letters and the beautiful miniatures I have before my eyes, until, at the last, I close the book and uses it as a cushion for my head, falling into a brief and shallow sleep, from which a sense of privation and hunger that I must satisfy wakes me.

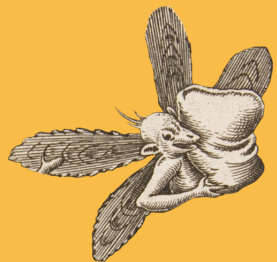


Instead of crumpled things, hand on the side of a leather arm chair, clothing shoved into the drawer; I have taut things, weft, weave, a body in bed waking to a crashing noise, glutes (often), the arch of my heel after hours of standing. Instead of taut things, tape on the wall, a state of being that is difficult to maintain for long... like without degrading or eroding the tender parts, a rope coiling around metal, a necessity for movement, action, and progress; I have flailing things, a body shaken, a scared cat, someone running for the train, a room full of dancers, trees in a storm. Instead of flailing things I have crumpled things, velvet, crumpler (the brand), my eyes closed, disposed napkins, honestly too familiar a feeling, over a computer right now, always have a past that is less crumpled, full of energy, intricate surface area.

Instead of faraway things I have nearby things, the train station, three fold-up tables, a plastic container that used to contain takeaway Pho but now holds highlighters, a drawing of a bucket, a sense of urgency, a desire for rest, music playing through bluetooth earphones, blue light, plastic and metal, grime between the keys of my keyboard, a small green light, a powerpoint, wifi networks, a locked door, boring office carpet, a lot of furniture that I

have borrowed, a sense of urgency and a sense of not being ready, a sense of relief, new shoes with better arch support, the dull excitement of watching TV later, multiple meetings with people i care for, inside screens that i do not care for.

Instead of reading I count the number of the pages and the sheets of the binding, the sense of tiredness arriving very slowly (from behind), a longing that is unfulfillable (because there is no time!), waking up and checking the time and it's at least 3-4 hours from when you *actually* have to wake up and there is excitement to dive back into sleep, seduced by ideas and the grandeur that they carry, disgust at the very thought of continuing to be somewhere (e.g. lying in bed) and not knowing where else to be, the excitement of receiving notifications, every time I leave the house and look outside at the sky I get this feeling of freshness ~ like my vision changes aspect ratio (e.g watching TV vs. going to the cinema), sometimes this feeling hits really hard and the freshness is like waking up ~ other times it's more like removing a layer of fog, watching Star Trek: Voyager on the hour long train ride home because i can't bear the feeling of boredom and the violence and volatility of thoughts that come without it, the guilt of knowing I'm using TV to soothe an exhausted body, the guilt of not using productive coping mechanisms more often.



Finally I convince myself that I will not be at ease until I abandon my cell and that if I were to remain there, I would perish. Then, toward the fifth or sixth hour, a languor seized my body, and a rabid hunger for food, as if I were exhausted from a long journey or a hard task, or as if I had fasted for two or three days. Then I begin to look about myself here and there, I enter and exit several times from the cell and fix my eyes on the sun as if I could slow down the sunset; and finally, a senseless confusion comes over my mind, similar to the mist that envelops the earth, and leaves it inert and empty.

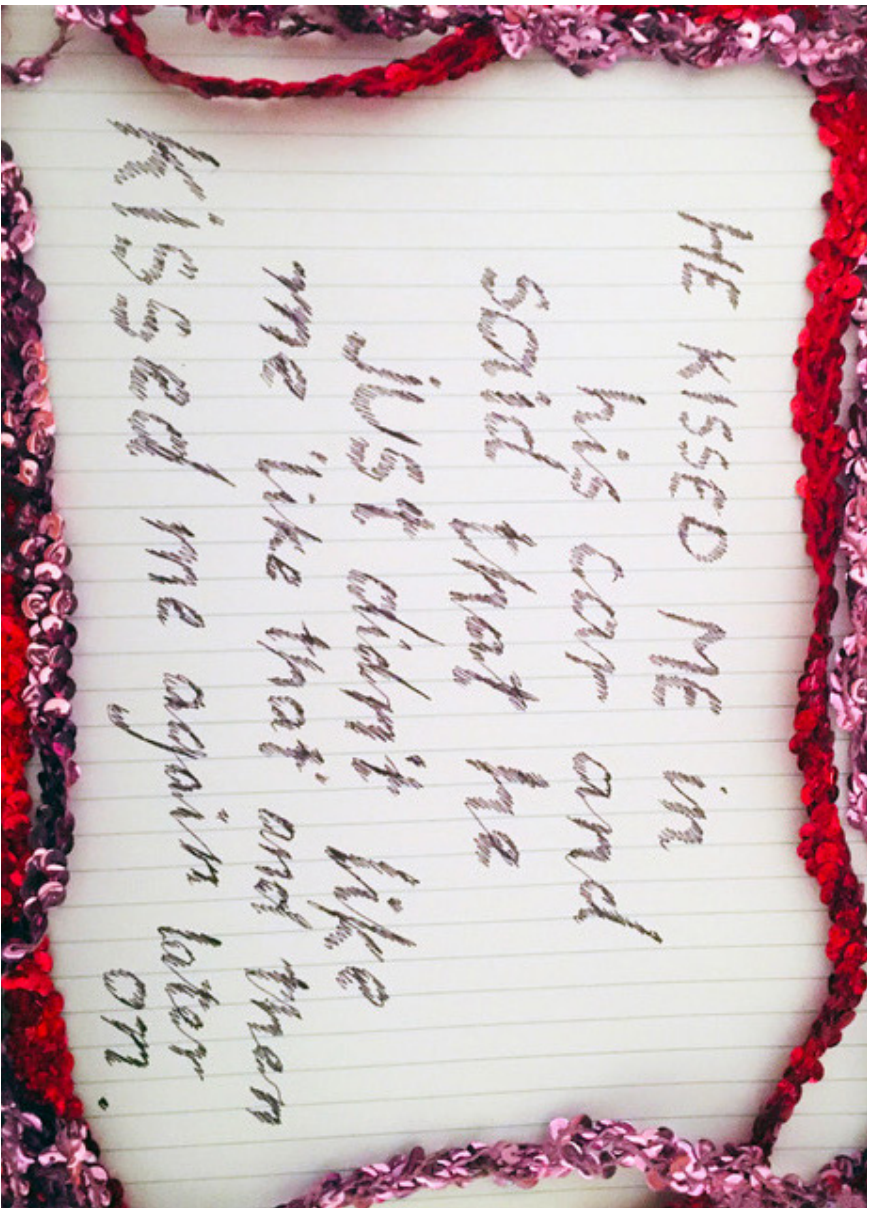


Some of the text is adapted from Evagrius Ponticus, *On the Eight Spirits* and John Cassian *Institutes* (Trans. Girogio Agamben). The images are details from *Desidia* (1588), Pieter van der Heyden after Pieter Bruegel the Elder

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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.



HE KISSED ME in
his car and
said that he
just didn't like
me like that and then
kissed me again later
on.



Laura Heffernan

PROJECT SPACE
Crush

*When I was 11, the boy I absolutely loved
told another boy that “it would be disgusting” to like me.
The next year, I began highschool at an all-girl college
where I had little to no interaction with boys for the next 5 years.*

**THIS LED TO AN OBSESSIVE, LESS-THAN-INNOCENT
EARLY 2000’S, FICTIONAL CHARACTER...**

Fantasy Crush List

This list is collected from the years of 2001,
2002 & 2003 at 13, 14 and 15yrs old.

--- FANTASY CRUSH --- OH YEAH --- FANTASY CRUSH ---

Frodo Baggins	Elijah Wood	Lord of the Rings
Samwise Gamgee	sean Austin	Lord of the Rings
Aragorn	Viggo Mortensen	Lord of the Rings
Legolas	orlando bloom	Lord of the Rings
Theoden	Bernard Hill	Lord of the Rings
The White Wizard	Ian McKellen	Lord of the Rings
Haldir	Craig Parker	Lord of the Rings

Eomer	Karl Urban	Lord of the Rings
Elrond	Hugo Weaving	Lord of the Rings
Faramir	David Wenham	Lord of the Rings
Boromir	Sean Bean	Lord of the Rings
Pippin	Billy Boyd	Lord of the Rings
Harry Potter	Daniel Radcliffe	Harry Potter
Percy Weasley	Chris Rankin	Harry Potter
Lucius Malfoy	Jason Isaacs	Harry Potter
Gilderoy Lockhart	Kenneth Branagh	Harry Potter
Professor Snape	Alan Rickman	Harry Potter
Oliver Wood	Sean Biggerstaff	Harry Potter
sirius black	gary oldman	Harry Potter
ron weasley	rupert grint	Harry Potter
george weasley	oliver phelps	Harry Potter
fred weasley	james phelps	Harry Potter
Professor Lupin	David Thewlis	Harry Potter
draco malfoy	tom felton	Harry Potter
	Zac Hanson	Hanson (comeback 2001)
	Taylor Hanson	Hanson (comeback 2001)
	Issac Hanson	Hanson (comeback 2001)
Jessica	Rob Schneider	The Hot Chick
green goblin	Willem Dafoe	Spider-man
mark darcy	colin firth	Bridget Jones Diary
daniel cleaver	hugh grant	Bridget Jones Diary
the emcee	alan cumming	youtube clips of Cabaret
sandy frink	alan cumming	Rory and Michelle's High School Reunion
thin man	crispin glover	Charlies Angles
billy mack	bill nighy	Love Actually

daniel	liam neeson	Love Actually
the prime minister	hugh grant	Love Actually
harry	alan rickman	Love Actually
karl	rodrigo santoro	Love Actually
the us president	billy bob Thornton	Love Actually
billy madison	adam sandler	billy madison
eric gordon	bradley whitford	billy madison
danny mcgrath	steve buscemi	billy madison
bus driver	chris farley	billy madison
don pedro	denzel washington	Much Ado About Nothing
don john	keanu reeves	Much Ado About Nothing
benedick	kenneth branagh	Much Ado About Nothing
claudio	robert sean leonard	Much Ado About Nothing
the mask	jim carey	the mask
happy gilmore	adam sandler	Happy Gilmore
Shooter Mcgavin	christopher Mcdonald	Happy Gilmore
billy idol	billy idol	The wedding singer
rival wedding singer	jon lovitz	The wedding singer
bobby boucher	adam sandler	the waterboy
odafin tutuola	ice t	law and order svu
elliott stabler	christopher meloni	law and order svu
dr george huang	bd wong	law and order svu
scott evil	seth green	goldmember
number 2	robert wagner	goldmember
nigel powers	michael caine	goldmember
middle no. 2	rob lowe	goldmember
goldmember	mike myers	goldmember
fat bastard	mike myers	goldmember

x

x

	william riker	jonathan frakes	star trek nemesis
	Data	brent Spiner	star trek nemesis
x	james bond	pierce Brosnan	007 die another day
x	gustav graves	toby stephens	007 die another day
	zao	ricky yune	007 die another day
	nicky	adam sandler	little nicky
	dad	harvey keitel	little nicky
	adrian	rhys ifans	little nicky
	reverend vase	phillip seymour hoffman	cold mountain
	buddy	will ferrel	elf

KEY

- xx = *Truely believed we would meet & fall in love*
x = *Don't ask, because I don't know.*

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.

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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.

Images included (in order of appearance):

- 1 Laura Heffernan, '*He Kissed Me in His Car*', 2021, pen on paper, sequins, twine. Image courtesy of the artist.
- 2 Laura Heffernan, work in progress, 2021, sequin strands. Image courtesy of the artist.

WITH ADDITIONAL SUPPORT FROM



Australian Government



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