



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | AUGUST 2021 EXHIBITIONS

MOSSY JADE JOHNSON: GIRL NEXT DOOR
Gallery 1

BENJAMIN BANNAN: DEMARCATIONS
Gallery 2

FIONA GAVINO: NOT SHOUTING ASKING
Gallery 3

LINDA LOH: BEYOND AGOG
Project Space

OPENING NIGHT FRIDAY 6 AUGUST, 6 - 8PM
EXHIBITION CONTINUES 7 AUGUST - 28 AUGUST 2021
WED - SAT, 11AM - 5PM & SUNDAY BY APPOINTMENT

Multi-disciplinary artist working in performance, painting, sculpture and tattoo, Mossy Jade Johnson, brings forth her exhibition *Girl Next Door*. The painting, sculptural and text-based exhibition explores the love, lust, ignorance and shame that co exist in the memoirs of a trans girl.

Benjamin Bannan's *Demarcations* is influenced by the relations that we build between ourselves and the Other. The artworks in the exhibition oscillate between prop and scenography. They spiral around self-imposed axes that consider various boundaries and proximities, be it individual or collective.

House in Gallery 3, *Not Shouting Asking* is intercultural artist Fiona Gavino's body of works on paper that are a loose intersection between traditional broadsheet headlines, idioms and improvised protest banners of the streets. The objective of the artist is to seek beauty in truth, a truth that challenges and reimagines the current dominant societal narrative.

Multimedia artist Linda Loh's *Beyond Agog* is a video work derived from the virtual reality project Agog, 2021. A luminous, colour-saturated, non-ordinary "world", it reveals fleeting realms beyond everyday experience. The work connects to research by the artist into Neoplatonism and the sublime.



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.

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Gallery 1 | 6 August - 28 August 2021

'Girl Next Door' is a painting, sculptural and text based exhibition that explores the memoirs of a trans girl in love and intimacy. Through abstraction Mossy Jade Johnson (Mossy 333) depicts the flying colours felt in romance and release, passionate and pastel in colour they reference the body and feminine sensuality. The text explores intimate story telling, unpacking the fraught complexities of the cisgendered rendering of trans women highlighting how love, lust, ignorance and shame can co-exist. Sculptural works speak to the objectification of trans women whilst being relatable to the body in space further humanising their beauty and calling for acceptance.



Mossy Jade Johnson. Love. 2021. Acrylic and aerosol on canvas. 92 x 92cm.

Mossy 333 (Mossy Jade Johnson) is a multi-disciplinary artist working in performance, painting, sculpture and tattoo. Across these mediums she adopts abstraction as a tool to navigate her body in biology and spirit, and explore public and private spaces as a trans woman. Her work seeks to bring trans people and their narratives into conversation through representation in hopes to combat the ongoing violence of transphobia. Mossy has performed and shared work at Arts Centre Melbourne, ACCA, M Pavillion, RMIT Design hub and PICA.



BENJAMIN BANNAN
DEMARCATIONS

Gallery 2 | 6 August - 28 August 2021

Demarcations brings together two discrete bodies of work made within the last year. The exhibition is influenced by the relations and projections that we build between ourselves and the Other. The pictorial grounds within the exhibition have a perpetually disturbed rapport with their figures. These landscapes shift around perspectival axes that chart disoriented viewpoints, boundaries, and proximities.

Untitled (Saint Francis of Assisi Receiving the Stigmata) is a video installation that disassembles Giotto Di Bondone's painting of the same name (1295-1300), and restages the composition into a fiction. The figures of Christ and Saint Francis have been removed from the landscape, negotiating a separation between figure and ground. The perspective circles the projection of stigmata, articulated as abstracted lines of transference, demarcating the tension between two absent bodies.

A new drawing from the series Demarcations details a simplified architectural blueprint that overlaps and contaminates each previous rendition of the motif every time it is redrawn. The work occupies a threshold between constructed and improvised, using the rigid structure of the grid to speak plainly to a complex, weave-like network of interactions.



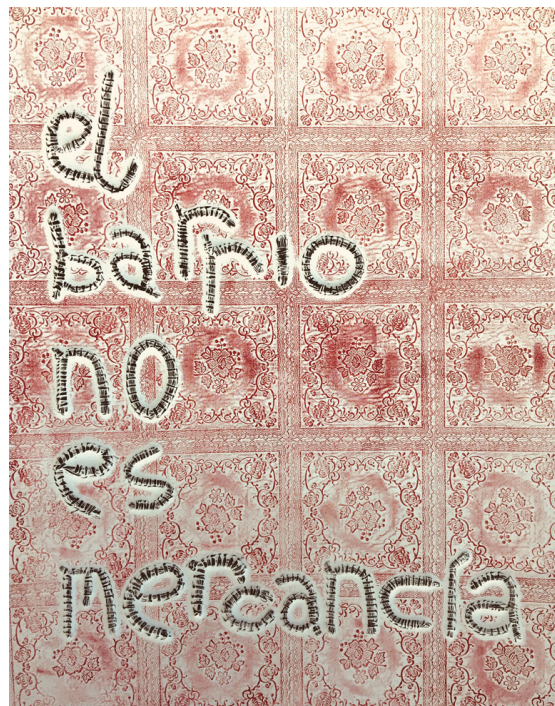
Benjamin Bannan. Untitled (Saint Francis of Assisi Receiving the Stigmata). 2021. 4k video with sound (detail, video still), 10:58mins. Visual effects: Jack Caddy and Pablo Tochez Anderson.

Benjamin Bannan (b.1997, Boorloo/Perth) is an artist living and working on unceded Wurundjeri/Woiwurrung and Boon Wurrung/Bunurong lands. He holds a Bachelor of Fine Arts from Curtin University (2018) and a Bachelor of Fine Arts (Honours) from Monash University (2020), where he is currently a Master of Fine Art candidate. Bannan participated in the 2019 Festival Lab facilitated by Perth Festival, and was a recipient of the Lowensteins Arts Management Award in 2020. He presented his first solo exhibition Untitled (Saint Francis of Assisi Receiving the Stigmata) at West Space, VIC 2021. Group exhibitions include Landscape in a Convex Mirror as part of the Art Encounters Biennial, Timișoara, Romania, 2021 (forthcoming); Here&Now20: Perfectly Queer, Lawrence Wilson Art Gallery, WA 2020; ARCUS, Martin Browne Contemporary, NSW 2020; Continuity and Change; Future, Mundaring Arts Centre, WA 2019; HATCHED: National Graduate Exhibition, Perth Institute of Contemporary Arts, WA 2018.

Gallery 3 | 6 August - 28 August 2021

Not Shouting Asking, a new body of works on paper and participatory installation by Fiona Gavino that aims to seek beauty in truth. The texted based prints are a loose intersection between traditional broadsheet headlines, idioms and improvised protest banners of the streets. The prints are made by first harvesting the plant fibre, curing the long strappy leaves, followed by weaving a suite of hand woven letters. Arranged into words and phrases this unique analogue font the artist calls Bad Ass Caña, are inked up and ran through the press. The phrases presented are hunted, gathered and collected across numerous platforms - inter-culturally and internationally, digitally and through everyday conversations with anybody. Gavino believes we are living in revolutionary times and she invites the viewer to be an active participant. The objective being to broaden the conversation, reimagine structural norms, allow new narratives to the mainstream discourse, challenge injustices and recenter the debate transmitting revolutionary hope through aesthetics.

Gallery goers are invited to challenge and reimagine the current dominant social narrative, to create their own words and phrases with the woven letters installed in the exhibition space to take a photo and upload it to their own social media accounts with the hashtag #BadAssCaña. The Bad Ass Caña hashtag can then be searched up by anyone resulting in the cultivation of new community networks with the aim to build solidarity and facilitate a stronger community of activists.



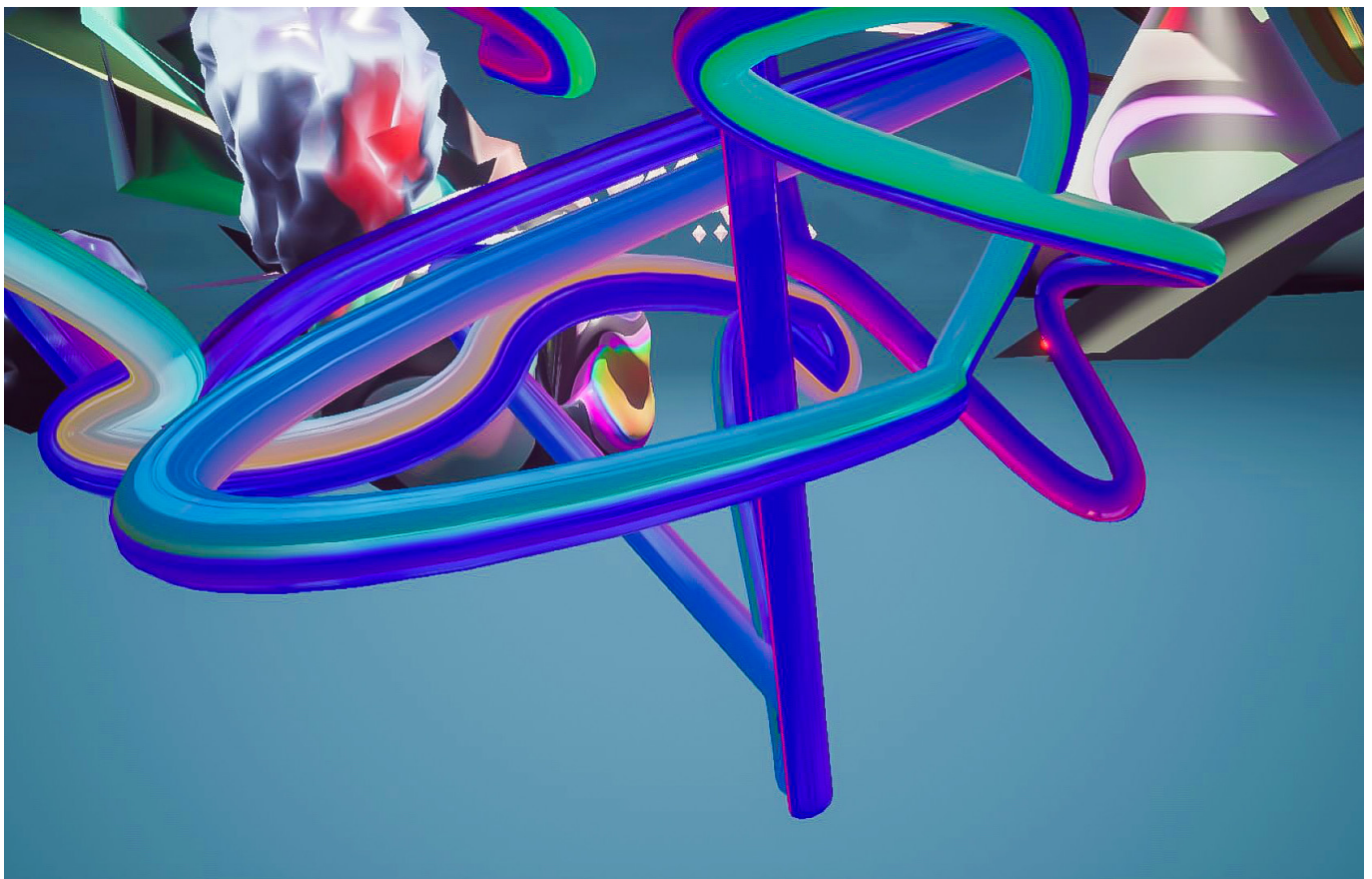
Fiona Gavino. The neighbourhood is not merchandise. 2018. Relief print with handwoven grass lettering on hahnemuhle. 775 x 530mm.

With Australian, Filipino, and Maori heritage Fiona Gavino has been described as an intercultural artist working the traditional into the contemporary. Born in Brisbane (QLD) and growing into adulthood in the NT, where she was adopted into a Yolgnu family, this artist has a unique decolonised lens in which to examine socio-cultural and political Australia. Graduating with a Bachelor of Visual Arts from Charles Darwin University in 2006 she now lives and works in Fremantle. Gavino strives to use basket making materials and techniques in new and innovative ways to create sculpture, installation, video and printmaking. With basketry as the foundation to her practice there is an undeniable crafted aesthetic to her work but through the artist's attentive conceptual ideas and intercultural dialogues she has placed her practice in a more expansive realm. As an artist she pushes the boundaries of what basketry can physically do and say as she continues to seek to engage with the broad spectrum of social, political and environmental challenges of contemporary society.

Project Space | 6 August - 28 August 2021

Beyond Agog is a video derived from the recent virtual reality project "Agog", 2021. Agog is an exploratory experience in a sublime space with luminous and colour-saturated structures towering above and around, with various perceptual phenomena and sound to explore and encounter.

While this video is no substitute for the VR experience itself, it takes on a life of its own by embodying the transitional experiences of wonder from that speculative, non-ordinary "world". Fleeting encounters and shifting views present precarious moments of clarity between the elusive and ephemeral realms. Light and sound potentially transport and shift perception beyond everyday experience, and the artist connects these transrational ideas to experiences described by Neoplatonic philosophers from ancient times.



Linda Loh. *Beyond Agog*. 2021. HD Video. 2:40mins.

Linda Loh is a visual artist working between New York City and Melbourne, Australia. Her multimedia works navigate the elusive form and materiality of digital space with transformed sources of light. In 2012 she received a Bachelor of Fine Art (Expanded Studio Practice) from the Royal Melbourne Institute of Technology (RMIT) University. She has since exhibited around Australia and in the USA, as well as undertaken artist residencies around the world, including NARS in New York City, in 2018. In 2021 she completed a Master of Fine Art in Computer Arts, at the School of Visual Arts in New York City.