



COOL CHANGE CONTEMPORARY

MEDIA RELEASE | MAKURU/JULY 2021 EXHIBITIONS

NAOMIE HATHERLEY: KEEPING SCORE
Gallery 1

TYROWN WAIGANA: MORALITY ISN'T RELEVANT
Gallery 2

PHOEBE KELLY: LIGHT MARKS
Gallery 3

AZADEH HAMZEII: A TOOL IS A TOOL
Project Space

**PLEASE NOTE NEW DATES: EXHIBITIONS OPEN WEDNESDAY 7 JULY, 11 - 5PM
EXHIBITIONS CONTINUE TO SATURDAY 24 JULY 5PM
JOIN US FOR A SPECIAL CLOSING PARTY ON FRIDAY 23 JULY FROM 6-8PM
REGULAR OPENING HOURS CONTINUE WED - SAT, 11AM - 5PM**

In her exhibition, *Keeping Score*, Naomie Hatherley honours the hidden histories of women's football. This homage documents the growth of the women's game in Western Australia and celebrates the strength and tenacity of the players through the painted form. Once ghosts in AFL history, now they are no longer passive observers but active participants to be seen and counted.

Multidisciplinary Wandandi Noongar and Ait Koedhal artist and designer, Tyrown Waigana presents fabricated myths and surreal, indescribable things in *Morality isn't relevant*. Using paintings, illustrations and sculptures to push the conceptual understanding of things - all delivered with a healthy dose of humour.

Light marks is a collection of sculptural and photographic work by Naarm-based artist and photographer, Phoebe Kelly. The works express and navigate the inability to hold onto the fleeting and impermanent before it slips beneath the surface of time.

In *A Tool is a Tool*, the narrative oscillates between scenes captured by two parties: artist Azadeh Hamzeii in Meanjin (Brisbane) and the artist's mother in Tehran. The work hinges on finding a cotton fluffing tool (bow) in Iran or constructing it outside of its country of origin, in a Men's Shed in Australia.



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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Keeping Score explores the intersection of the female form in art and sport. Women in art and sport are rarely united in feminist dialogue, yet they share parallel historical narratives that reveal an undaunted tenacity fuelled by drive and determination.

In homage to the women's game, *Keeping Score* celebrates the female form as an active subject of strength, stamina, endurance and physicality as a counterpoint to the historically conventional objectified feminine form as a passive, soft receptacle of desire.

To this end, tin score plates 'keep score' and account for key dates and numbers of the women's game in Australia along with paintings that draw upon the emotional intensity of the colour field and process-driven action painting of the abstract expressionists. The small tin score plates once used to score regional matches represent the players as ghosts inside the numbers; once lost to AFL history.

Outside the numbers however, their bodies are united in monochromatic colour - no longer passive observers, but now active participants to be seen and counted.



Naomie Hatherley, 'Heretic (Study)', 2020. Acrylic on board. 30x20cm.

Naomie Hatherley is a multidisciplinary feminist artist, mother and educator and occasional curator residing on Yawuru country, Rubibi (Broome). Her practice seeks to challenge and contest dominant Australian values/attitudes/beliefs concerning identity and gender norms through painting, drawing, sculpture, textile, installation and performance.

Naomie completed an MVA (Monash 2012), a Bachelor of Arts/Fine Arts (UWA, 1994) and two FAC residencies in 2020 to develop her current body of work on women's football (Australian Rules); awarded in both the Kimberley Art Prize 2018 & 19 and Shinju Art Awards 2018 & 20 and selected for the John Curtin Alternative Archive regional art survey exhibition (May 2021). She has been invited to participate in Form's 2019 Hedland Art Prize, received High commendations at the Minnowarra Art Prize (2010 & 2011) and invited to exhibit at Bunbury Regional Art Gallery's South West Showcase (Spin Cycle 2010), followed by Heathcote Museum and Gallery (Spin Cycle 2012).

Two Fremantle Arts Centre residencies in July and November of 2020 supported this project's development.

Multidisciplinary Wandandi Noongar and Ait Koedhal artist and designer, Tyrown Waigana presents fabricated myths and surreal, indescribable things in *Morality isn't relevant*. The artist uses humour to disarm the ridiculous notions made in these creations and brings it back to an idea that is palatable.

"These works also display the depths of my practice and encompasses my technical ability. The paintings are about exploration, creating in the moment and pushing the boundaries of the medium. The sculptures bring the work in to a 3D space and adds the physical quality to the work. The illustrations are technical executions of the weird and wonderful."

This exhibition attempts to remind people they are small in the best way possible. You are a speck, on a dot whizzing through nothing, that doesn't mean nothing matters but it does mean nothing matters and in the same way that it can mean everything. Figure this out for yourself, I'm just an artist."



Tyrown Waigana, 'Traffic Jam, Its Not Spreadable', 2021. JPEG. Polymer clay, painted in acrylic with a steel and aluminium frame, 270mm x 250mm x 180mm

Tyrown Waigana is a Wandandi Noongar (Aboriginal) and Ait Koedhal (Torres Strait Islander) multidisciplinary artist and graphic designer. His practice includes painting, illustration, sculpture, animation and graphic design.

"My paintings and sculpture are about expressing myself freely. These works are expressive and abstract pieces that explores fantasy and surreal concepts."

The animations and illustration begin to delve my desire to tell a story. My animations are short clips that looks at observational, satirical, puns and surreal humour. Illustration allows me to create comic and picture books."

Gallery 3 | 7 July - 24 July 2021

Through sculptural and photographic works, *Light marks* is centred around attempts to re-examine and recapture the fleeting and impermanent, be it a memory, a place, or a feeling. The work engages with the failure to return to or hold onto such experiences as they are distanced through time.

In these works, sites become literal and symbolic containers for locating emotions both personal and universal. Places of significance are revisited physically, through gathered objects and materials and through the photographic. Acts of collecting, tracing, etching and casting are used in efforts to transfer these intangible experiences into physical forms, and the resulting wax and bronze sculptures act as attempts to embody time within a material form.



Phoebe Kelly 'From my garden', 2020. Bronze cast sage leaves. Photographed by Phoebe Kelly.

Phoebe Kelly is visual artist and photographer living and working in Naarm (Melbourne). Her practice explores how to navigate time, memory and space through the acts of returning and revisiting. She employs photography, casting and processes of material transferral to investigate how materials can embody time, and the potential to translate the poetic and the intangible into the physical.

This project was kindly supported by City of Melbourne Quick Response Art Grants.

Project Space | 7 July - 24 July 2021

Azadeh Hamzeii's nuanced and performative practice explores her personal and familial connections between two countries: Iran and Australia. *A Tool is a Tool* documents two intertwined narratives that revolve around a cotton fluffing tool constructed across continents. The first narrative is that of Hamzeii's endeavours to construct a cotton fluffing tool at a workshop in the heart of Brisbane. The second narrative involves Hamzeii's mother traversing regions of Tehran in search of cotton fluffing workers. The stories cross several borders, times and spaces, from quiet, dry Brisbane backyards and men's sheds, to the arid and dusty streets of Tehran where Hamzeii's mother filmed her cotton-fluffing research on shaky, lo-fi FaceTime phone recordings.

Originally used in Iran to fluff cotton, the tool Hamzeii constructed in *A Tool is a Tool* is one that has been outmoded in favour of the more efficient and increasingly dangerous process of machination: feeding cotton into a churning machine with one's bare hands. Here, Hamzeii provides us with rare glimpses into the connections forged using this tool. Connections not only between Hamzeii and her mother, but also those between the men she has documented and the unassuming rituals they have with the complex tools with which they work.



Azadeh Hamzeii, 'A Tool is a Tool', 2021. JPEG. Photograph by Dr. Chris Bennie (The Walls Art Space).

With a focus on the dialogues between the individual and the universal, Azadeh Hamzeii mines her personal history and cultural background as an Iranian based in Meanjin (Brisbane). Drawing from a range of subjects and materials including votive offerings, beeswax, fishing hooks, her father's old film negatives, and Keffiyeh, Hamzeii investigates the localised significance of objects and the potential to elevate their meaning, creating a broader human narrative.

She is alumni of Queensland College of Art, Griffith University, held a Bachelor of Fine Arts majoring in Interdisciplinary Sculpture Making and a Diploma of Photography from Tehran University, Fine Arts Department. She has recently exhibited at Outer Space and Wreckers Artspace in Brisbane, the Perth Institute of Contemporary Arts, and was commissioned by 4A Centre for Contemporary Asian Art's 4A digital program.

This project was commissioned by 4A Centre for Contemporary Asian Art in collaboration with Metro Art (Brisbane).

The artist would like to express her gratitude to George Wolf for the dedication, expertise and care throughout this project and to the South Brisbane Men's Shed community and Alan Elphinstone for their support. A special mention for Dr. Chris Bennie, the artist's mentor for the encouragement and his insightful and constructive feedback during the concept planning and execution of the work.