



# COOL CHANGE CONTEMPORARY

MEDIA RELEASE | NOVEMBER 2021 EXHIBITIONS

JESS DAY: *HOPE FOR THE BEST, PREPARE FOR THE WORST*

Gallery 1

VALERIE WEYLAND: *A COSMIC RETURN TO THE LIVING MOTHER*

Gallery 2

DAN BOURKE: *A DREAM IS A WISH YOUR HEART MAKES*

Gallery 3

**OPENING NIGHT FRIDAY 29TH OCTOBER, 6 - 8PM**  
**EXHIBITION CONTINUES 30 OCTOBER - 20 NOVEMBER**  
**WED - SAT, 11AM - 5PM & SUNDAY BY APPOINTMENT**

*Hope for the Best, Prepare for the Worst* uses materials and practices found in prepping culture to create artworks. These works are a combination of materials, shapes, infographics and iconography based on emergency preparedness.

A medley of film, poetry, Igbo spirituality, and Taoism, *A Cosmic Return To The Living Mother* is an invitation to step into the spiritual pilgrimage of our return to a deeper sense of 'home'.

*A Dream Is a Wish Your Heart Makes* is an exhibition of new work, predominantly featuring an essay in print form. The work considers gossip and rumour, social structures and transparency, and wishes and dreams in relation to the (art/)world.



For more information on any of the exhibitions or events included in this media release please contact us at: [hello@coolchange.net.au](mailto: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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Cool Change Contemporary

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@coolchangecontemporary

*Hope for the Best, Prepare for the Worst* uses materials common to prepping culture to engage with individuated emergency preparedness. Day's portable, waterproof, handstitched works derive from infographic 'how to' survival diagrams. These large-scale tarpaulin diagrams reflect the desire for order, but also the highly individuated nature of emergency preparation practices. Trail markers and ground-to-air support signals are clustered throughout the space, traditionally temporary markers, Day instead fixes these coded signs of optimism and disaster in aluminium. 20L plastic bucket lights illuminate a sleeping bag whose fluorescent interior acts as an emergency signal flag, the surface of which is grided with handstitched S.A.S Survival Handbook iconography.

*Hope for the Best, Prepare for the Worst* invites the viewer to consider the ways in which emergency preparedness may operate on an individual level, and what these modes of material practice may offer.



Jess Day, *The art of making fire* (detail), 2021, straps, buckles, heat reflective material, zips, waterproof tarpaulin, cotton drill, ropes, grommets

Jess Day is an artist, writer and technician currently completing her PhD at Curtin University as a recipient of the Art in Conflict PhD Stipend Scholarship. Day's practice develops methods of engaging with emergency preparedness, sculpture, 'wilderness' and making do. Day has exhibited locally and interstate and written for various art publications. The Art in Conflict Stipend Scholarship is funded by the School of Media, Creative Arts and Social Inquiry at Curtin University as part of the university's contribution to the Art in Conflict Linkage project.



VALERIE WEYLAND

'A COSMIC RETURN TO THE LIVING MOTHER

Gallery 2 | 30 October - 20 November 2021

An exploration of the spiritual pilgrimage one must embark on from birth to return to our inner truth, our collective beginning. The root of the word 'pilgrimage' is the Latin word 'peregrinus' which means 'foreign' or 'a foreigner'. In this society of endless turmoil and dis-ease, we have become foreigners to our own light, our interconnectedness. We are blinded by the pain we've created with our own bare hands. Separatism, indifference, blaming, shaming and mirroring oppressive patterns of the past on every side. The ego and the many faces it holds tells us that 'we're right' and 'they're wrong'. We've lost the beauty in compassion, openness and harmony. Then I came across the 52nd verse in the Tao by Lao Tzu called 'Living by returning to the living mother' and it merged with the emerging whispers of my great-grandfather, a powerful Igbo spiritual healer and the voice of our village in Nigeria. Both reminded me that we need not await our physical death to experience the 'aliveness' of our true home. Maybe we simply need to embrace the journey of dying to the old patterns of the ego to return home to love. And in our returning home, we will discover that we are all expressions of God. The beginning of every beginning.



Graham Mathwin, '13 years in a waking dream', 2020, digital image. Image courtesy of the artist.

A lover of the seen and the unseen, Valerie was born in Inglewood, California to Nigerian parents and currently resides in Boorloo. Her creative practice is a culmination of spiritual and meditative art that pulls from her inner journey of nurturing her soul and soil. The expression of her work often centres around inspiring us all to embrace the unfolding of life itself and embracing our deep interconnection to all that is.

'A Dream Is a Wish Your Heart Makes' is an exhibition of new work, predominantly featuring a newly written essay of the same name in the form of a printed publication. The body of work takes James C. Scott's suggestion that gossip could be seen as "the linguistic equivalent and forerunner of witchcraft" as a provocation to consider: gossip and rumour as forms of aggression and resistance; social structures and transparency within the (art/)world; information as a form of social currency; desiring and enacting change for a better (art/)world; and wishes, dreams, and the Law of Attraction. The title of the work is borrowed from a song written and composed for the Walt Disney film 'Cinderella' (1950), in which Cinderella encourages her animal friends never to stop dreaming (in a metaphorical sense) because "the dream that you wish will come true".

The publication will be printed in an open edition and made available for free throughout the exhibition as well as in a digital format online.



Dan Bourke, Research for A Dream Is a Wish Your Heart Makes (Throw Pillow), 2021. Found image.

Dan Bourke is an artist based in Boorloo/Perth, WA. Working between studio, curatorial, and publishing practices, he appropriates and subverts existing models to explore themes such as the nature, ethics, and business of creative labour; economies within the contemporary art world; forms of representation; and systems of taste and value.