

Finding Comfort in an Unmade Bed|2022

Finding Comfort in an Unmade Bed marks the culmination of **Jane ZIEMONS'S** Master of Arts by Research. Phenomenological investigations through cloth and object elevate the everyday to reveal subtle complexities of the quotidian that are often hidden, undervalued or disregarded. This body of work considers what it is to be here—mindfully—experiencing the deep-rooted relationship between the body, the mind and of being in the world.

Gallery25

Opening Event: 12 Oct 2022 5pm - 7pm

To be officially opened by Dr **Nicola KAYE** & **Justine MCKNIGHT** at 5.45pm

Exhibition dates: 13 Oct - 1 Dec 2022

ACDC Floor Talk: 19 Oct 2022 12.30 - 1.30pm

Gallery opening hours: Tuesday to Thursday 10am - 4pm
and by appointment on Fridays via ecu_galleries@ecu.edu.au

ECU Galleries acknowledges the traditional custodians, the Whadjuk Noongar people, and elders past and present. We pay our respects for the great privilege of living, making and researching on these unceded lands.

ECU Galleries



Artist Statement

Finding Comfort in an Unmade Bed is a solo exhibition by the interdisciplinary artist **Jane ZIEMONS**. Drawing upon the theoretical literature of Henri Lefebvre and Pierre Bourdieu, the exhibition—along with Ziemons' ongoing practice-led research—aims to illuminate ways of recontextualising cloth, the commonplace object, and occurrences of the quotidian. Inculcating present-moment awareness within the gallery space is the focus of Ziemons' practice-led research that navigates and creates art that speaks to the everyday, within the subtleties of a critically considered exhibition. The absent body inferred within these interdisciplinary artworks functions as a signifier for the audience, and as such, offers agency to inhabit the work both metaphorically, and at times, physically.

Through the lens of Maurice Merleau-Ponty's phenomenology and Zen Master, Thích Nhất Hạnh's discourse on mindfulness, the installation works of Ann Hamilton, Chiharu Shiota and the artist-researcher were examined resulting in commonalities inherent within these contemporary works that encourage mindful observation, deep listening and embodied engagement.

Artist Bio

Jane ZIEMONS is a Scottish born Australian interdisciplinary artist who applies a meditative approach to her labour-intensive arts practice which encompasses installation works, narrative textiles, projection, sound and printmaking techniques.

She has an embodied arts practice and an investigative approach to the installation of her works, that seek to elevate the significance of the quotidian moment with the intention to enhance her audience's awareness of their own everyday experience.

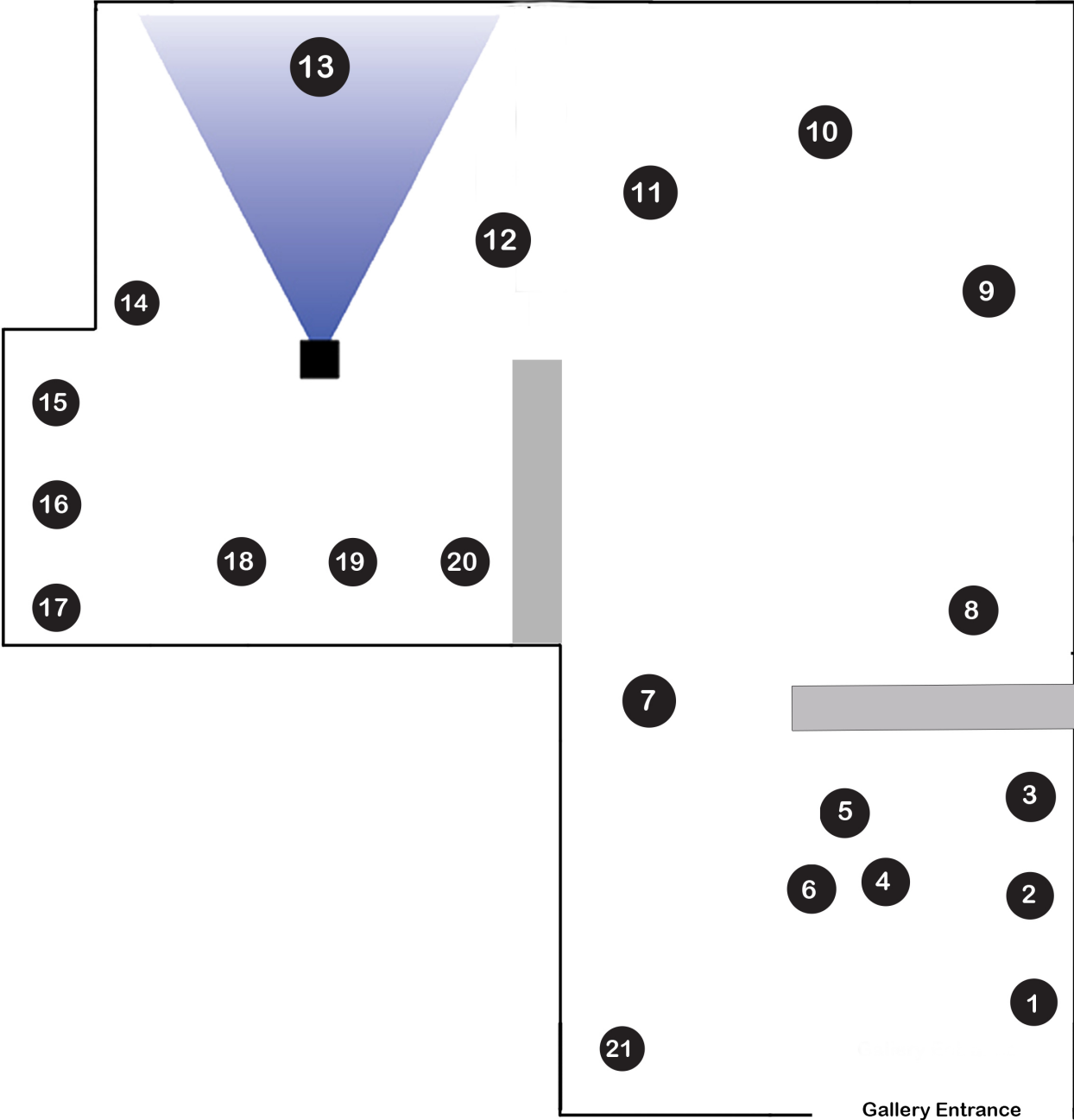
Ziemons is currently a Master of Arts by Research candidate at Edith Cowan University funded by a Research Training Program Scholarship. Through Mindfulness-Based Phenomenological Studies, her practice-led research examines the subtle ways in which art of the everyday can inculcate a sensorial awareness of the present moment.

Contact Information

JaneZiemons@hotmail.com

www.janeziemons.com

@janeziemons



List of Works

- 1 **1986/87: Sat 26th**, 2019 - 2022, vintage handkerchiefs, diary extract, thread, wooden drawer, dimensions variable.
- 2 **1986/87: Tue 24th**, 2019 - 2022, vintage handkerchiefs, diary extract, thread, wooden drawer, dimensions variable.
- 3 **1986/87: Thur 29th**, 2019 - 2022, vintage handkerchiefs, diary extract, thread, wooden drawer, dimensions variable.
- 4 **Inviting the hand II**, 2022, screen-printed artist's book, Hahnemuhle paper, stitched thread, 13.5 x 76cm.
- 5 **Inviting the hand III**, 2022, screen-printed artist's book, Hahnemuhle paper, stitched linen thread, 13.5 x 59cm
- 6 **Inviting the hand I**, 2022, screen-printed artist's book, Stonehenge paper, stitched thread, screen-printed drop cloth, 7 x 8cm.
- 7 **Before I fall**, 2021, hand-dyed cloth, human hair, diary extracts, cotton and linen thread, paper, buttons, cut book fragments, dimensions variable.
- 8 **Sarah means princess don't you know**, 2019 - 2022, three salvaged wooden doors, worn garment, thread, copper dyed found cloth, garment label, dimensions variable.
- 9 **Being here**, 2022, glass jar, wooden dining chair, daily sweepings, 5 carat tanzanite, hand stitched French antique tea towel, dimensions variable.
- 10 **The Existence of Presence I**, 2022, used work uniforms, black cotton, black polyester chiffon, screen-printed remnant fabrics, embroidery thread, grateful journal extracts, tissue paper, jute twine, clock, hand-forged coffin nails, dimensions variable.
- 11 **Twenty-Four Brand New Hours I**, 2022, 95 metres of used cotton nightie cloth, linen thread, hand stitched diary extracts, audio recording, dimensions variable.
- 12 **Layers of before**, 2022, installation, three stitched hand-printed night gowns, handpicked dried lavender, wooden wardrobe, motion sensor light, dimensions variable.
 - i. **And there it lay**, screen-printed used bed sheet, original 1940's ancestral embroidery, garment label.
 - ii. **To feel as One**, screen-printed used bed sheet, threads, human hair, textile fragments, garment label.
 - iii. **Willowbank**, screen-printed used bed sheet, used mint green unraveled pullover yarn, garment label.

iv. **Where the hand meets #III**, 2021, screen-printed throw blanket on cloth with hand stitching, 180 x 110cm

13

The Existence of Presence II, 2022, video, 19:36 minutes.

14

Every drop spilt II, 2022, human hair, glass tumbler, mirror box, dimensions variable.

15

Tough conditions, 2021, Stonehenge pearl grey paper, pencil, screen print, hand dyed cloth fragments, silk thread, print size 56 x 38cm, frame size 49 x 68cm.

16

Spring weather today, 2021, Stonehenge pearl grey paper, pencil, screen print, hand dyed cloth fragments, silk thread, print size 56 x 38cm, frame size 49 x 68cm.

17

A tailwind home, 2021, Stonehenge pearl grey paper, pencil, screen print, hand dyed cloth fragments, silk thread, print size 56 x 38cm, frame size 49 x 68cm.

18

Back tae the Ferry #1, 2021, hand dyed cotton fragments, linen thread, dressmaker's pins, found thread 52 x 200cm.

19

No one's here to stay II, 2021-22, hand dyed cotton, hand woven cloth, photo negatives, screen printed text, thread, 52 x 300cm.

Words by David Whyte, from his work entitled, The House of Belonging, ©David Whyte (2020). Used by permission of Many Rivers Press, Langley, Washington, USA. www.davidwhyte.com

20

Back tae the Ferry #2, 2021, hand dyed cotton fragments, linen thread, dressmaker's pins, found thread 52 x 200cm.

21

Time In, 2022, wooden clocking in/out rack, original time cards, handmade hardcover book, wooden table, dimensions variable.

On the screen outside the gallery:

Dear Thày I, 2022, video, 13:57mins