

# HERENOW22: Outside In | 2022

Andy QUILTY | Ariel KATZIR | Conor MACGRATH | Jack RICHARDS |  
Jordan BOTELLO | Luke O'DONOHUE | Rob DOUGLAS | Shanti GELMI |  
Straker |

Curated by **Isaac HUGGINS**

The annual **HERENOW** exhibition showcases some of the most exciting and innovative work in Western Australia, with an emerging curator, appointed by Ted Snell, to offer fresh perspective and insight on contemporary art practice

**HERENOW22: Outside In** curated by Isaac Huggins, investigates local artists' use of recycled, repurposed, and discarded materials, surfaces, and mediums. This exhibition aims to raise awareness about sustainability and the environmental impact of consumerism in today's society and subvert the idea of the traditional 'white wall' gallery model.

## Spectrum Project Space

Opening: 2 Feb 2022 5pm - 7pm

Official opening speech by Professor **Ted SNELL** AM CitWA

Exhibition dates: 3 Feb - 3 Mar 2022

ACDC Floor Talk: 23 Feb 2022 12.30 - 1.30pm

Gallery opening hours: Tuesday to Friday 10am - 4pm and Saturdays 11am - 2pm

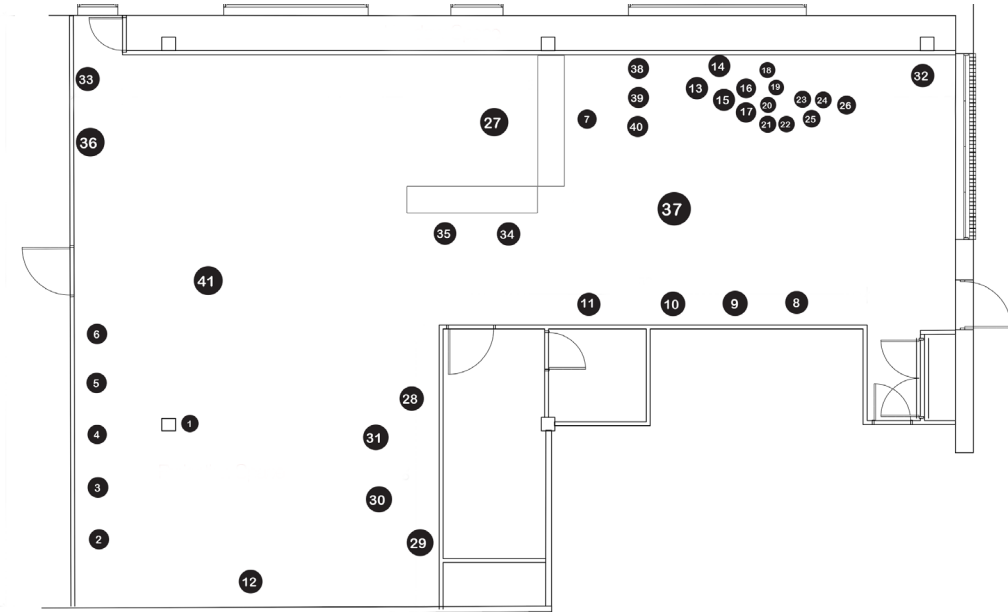
Building 3, 2 Bradford St, Mount Lawley

For all sale enquiries of works please contact the curator directly via  
[ihuggins@our.ecu.edu.au](mailto:ihuggins@our.ecu.edu.au)



ECU Galleries





## Andy QUILTY

@andyquilty

### Bio:

Andy Quilty is a multidisciplinary artist and Lecturer in Fine Arts at the University of Western Australia. He works across the state facilitating creative workshops in schools, correctional facilities, community groups, non-profits and Aboriginal art centres, and is a Program Patron for the Military Art Program Australia, a non-profit assisting military veterans through art therapy.

### Artist Statement:

Automotive skids and detritus from burnt stolen vehicles at a coastal carpark in a residential development in Rockingham, have been excavated and archived as historical and aesthetic objects in response to potential demolition of the site.

Remains found melted to the bitumen are transcribed through frottage and automatic drawing, transferred as unique state monotype prints acknowledging the original markings as a form of egalitarian drawing.

Anecdotally, one stolen car burnt in the carpark was valued at over two hundred thousand dollars. The theft and skids performed prior to burning are here considered an act of resistance to encroaching gentrification.

- 1 **Blow out #1**, 2022, rubber and copper wire, dimensions variable. \$400
- 2 **Sunset (CRIME WATCH) #2**, 2021-2022, aerosol, screenprint, ink monotype and monoprint on Arches paper, 52 x 64cm. \$400 (unframed)
- 3 **La Seyne (Warnbro) burnout #1**, 2021, unique state graphite monotype on Fabriano paper, 56 x 76cm. \$450 (unframed)

- 4 **La Seyne (Warnbro) vehicle theft, arson and automatic drawing #1**, 2022, unique state graphite monotype on Fabriano paper, 56 x 76cm. \$450 (unframed)
- 5 **La Seyne (Warnbro) vehicle theft, arson and automatic drawing with edits #1**, 2022, unique state graphite monotype on Fabriano paper, 56 x 76cm. \$450 (unframed)
- 6 **La Seyne (Warnbro) vehicle theft, arson and automatic drawing with edits #2**, unique state graphite monotype on Fabriano paper, 56 x 76cm. \$450 (unframed)

## Ariel KATZIR

@arielkatzir

### Bio:

Through her work, Ariel Katzir examines the illusion of beauty. Graduating with a diploma of fashion and textiles, Ariel explores the facets of beauty and challenges the view that the lines on one's face do not fit traditional ideals of the construct. Instead, she maintains they are under-appreciated. In the universe of art, she is forging her name and status by creating pieces that are quite unique. The artist discovered that the mixture of ink and acrylic on canvas is the perfect way for her to fully express herself.

To evolve her work further Ariel has completed a diploma in transpersonal art therapy. Which she fuses both together in her practice. She quotes "not only does my art therapy practice help me with daily hurdles but also those I work with, it is so rewarding seeing someone have a lightbulb moment."

Currently on the search for the perfect balance between running work shops, collaborating with other artist, painting murals, flamboyant live art shows and hiding away in her studio either painting on a canvas or playing on her sewing machine.

### Artist Statement:

Fast fashion refers to the cycle of production, distribution, and marketing that both creates and feeds an appetite for the frequent consumption of and discarding of clothing; a binge consumption that can only survive on a diet of poor quality, high-speed manufacture and low wages.

The idea of Worry Dolls is in the name "Worry Doll," the worry is there for us to hold, see, feel and ponder. Each Doll was made with the idea of "slow art" the opposite of what "fast fashion" represents. Every 10 minutes, Australians dump 15 tonnes of clothing and fabric waste. That adds up to 800,000 tonnes, or 31 kilograms per person, every year.

In such a fast world I ask you, what does it look like to walk, create, experience slow and take note of your surroundings? To consume with curiosity and not just rapidity? "The installation raises a lot of questions without necessarily providing solutions, or is the solution to reuse to create something new again."

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**Worry Dolls**, 2022, Screen print on recycled clothing and wall mural, dimensions variable. Each worry doll is \$120 (22 dolls available).

## Conor MACGRATH

@c\_\_mac\_\_

### Bio:

Conor Macgrath explores a range of disciplines in his artistic practice including painting, sculpture, drawing and printmaking. Macgrath's work often combines the use of different mediums and surfaces, making work that speaks about personal experience, the human condition and current environmental & political issues. Macgrath uses his previous experience as an electrician to make a commentary on the social issues, varying mental health aspects and the everyday life of the Australian tradesman.

### Artist Statement:

*Rinse & Repeat* and *Word of mouth* are an expression of my personal social connections and how these relationships have been impacted pre, and post pandemic eruption. I have used repetition to visualize personal habits, routine and accumulation. Within these compositions, I have tried to ask the question, what makes us...us? The people we frequent, the clothes we like, where we live and the things we consume all curiously influence who we are.

*Home* references Andy Warhol's *Campbell's Soup Cans*. The Western world has more soup than they will ever need and throws half of it away. Our insatiable want for the next best thing has got us destroying the things we should keep most sacred. Quickly discarding the inadequate or faulty is simply what we have been systematically brainwashed to do. These prints aren't going to save the world, but the conversation of resourcefulness and daily consideration of our discarded items is what is important.

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**Monkey See, Monkey Do**, 2022, aerosol and acrylic paint on found cardboard, 930 x 1100mm. \$250

9

**Rinse & Repeat**, 2022, thermal insulation packaging, HDPE beer packaging, aerosol on ply board, 1220 x 815 x 4mm. \$500

10

**Word of mouth**, 2022, acrylic, aerosol and HDPE beer packaging on recycled found framed photograph, 1400 x 1000 x 500mm. \$500

11

**Home**, 2021, screen prints on A4 paper and found frames, 1600 x 1800mm. \$50 each

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Conor Mcgrath & Shanti Gelmi, **Rethink**, 2022, wall mural, 8m x 3.5m

The wall drawing represents biological, environmental, cultural, societal and emotional linkages of experience. There is reciprocal relationship between how

we impact and are impacted by these connections. This landscape form, together with Conor Mcgrath's RETHINK motif encourages us to consider the impact of our behaviour and what we choose to prioritise above our environment.

## **Jack RICHARDS**

@herks1works

### **Bio:**

Jack Richards a.k.a HERKS is a Perth based artist/muralist. Richards' style has developed from a passion for all forms of art and illustration. Since an early age he drew inspiration from local graffiti, surf and skateboard art and his brother's MAD magazines. Over the years his style has formed into a fusion of detailed and sometimes mathematical line work, grotesque facial constructions and more recently the use of hyper-realistic colour palettes.

Richards' hopes to alter the way we, the viewers perceive art by challenging ideal orientations and traditional artistic arrangements. In a largely digital era of creation he would like to continue the use of traditional and analogue techniques in his process of expression and is currently interested in the use of found materials and surfaces to accentuate his visual language.

### **Artist Statement:**

This collection of works expanded my range of workable surfaces by incorporating found items and salvaged materials where I could. In doing this I feel the artworks are able to 'move' and 'interact' with each other outside the usual confines of a frame.

By using rusty, gritty, peeling, old, faded and bent items I was able to start with something unique in the very first stage of artistic creation. Although there is always a time for a neatly framed artwork or perfectly stretch canvas, I find that the use of these often-forgotten items to be far more enjoyable, not to mention cost effective! In terms of environmental effect, I don't think it gets much better than repurposing an item that otherwise may have gone to landfill.

- 13**      **Locals Only**, 2021, xxl paint pen and fabric paint on denim jacket. \$300
- 14**      **Norton**, 2022, fabric paint and paint pen on leather jacket. \$300
- 15**      **The cycle**, 2022, spray paint on canvas, 500 x 500mm. \$100
- 16**      **Pink VX**, 2022, paint pen on truck mirror, 430 x 200mm. \$100
- 17**      **3 Cans**, 2022, spray cans and magazine cutting mounted on recycled timber, 420 x 230mm. \$150
- 18**      **If The Swells Up It's Tools Down**, 2022, paint pen on saw, 740 x 100mm. \$150

- 19 **Herks**, 2022, paint pen on saw, 550 x 100mm. \$250
- 20 **If It Ain't Broke Don't Fix It!**, 2022, paint pen on saw, 630 x 100mm. \$150
- 21 **Merge**, 2022, magazine cuttings mounted on black card, 400 x 300mm. \$75
- 22 **Olympus**, 2022, magazine cuttings mounted on black card, 400 x 300mm. \$75
- 23 **Smiley**, 2022, paint pen on sign, 450 x 230mm. \$75
- 24 **Smoking Only**, 2022, paint pen on sign, 380 x 250mm. \$150
- 25 **Holiday Haze**, 2022, spray paint on timber shutter, 560 x 560mm. \$250
- 26 **Blue Swimmer**, 2022, spray paint and paint pen on recycled timber, 800 x 430 x 400mm. \$350

## **Jordan BOTELLO**

@woobes\_art

### **Bio:**

Jordan Botello's (a.k.a Wooblar) artistic practice involves the exploration of a variety of mediums including drawing, printmaking, painting and digital art. Botello's work is reminiscent of past memories and life experiences while also making a satirical and often critical commentary on the digital revolution, the rise of the cryptocurrency movement and past/current political & social issues.

Jordan's work is inspired by art movements including Street Art, Pop Art and Modern Art, to name a few, while also paying homage to gaming culture and the film industry.

### **Artist Statement:**

Men's mental health needs to be addressed. Our modern society has taught men to develop and handle their own and other's mental health in a detrimental way. Intergenerational trauma and coping strategies are passed on to younger generations and lead to ever increasing rates of suicide within men.

My works address the constant battle that myself and many other men experience daily due to the way we have been taught to handle our weakest moments as a man. I endeavour to show the thoughts and entrapment felt during a depressive episode and contrast it with things that bring us out of it – the reality of finding love and temporary distraction from the pain our demons cause us.

I use gestural acrylic and ink marks on window blinds to show the rawness of my emotion and emphasise the closed, darkened space where those feelings reside. Some structure is added by refining the figures to draw attention to the personal message.

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**The Entrapment of Depression in a Man's Mind**, 2022, acrylic and ink on recycled roller blinds, 50 x 75cm. Price on Application (POA).

## **Luke O'DONOHOE**

@luke\_odonohoe

### **Bio:**

Luke O'Donohoe is a Western Australian artist working across large murals, public art installations, commercial sign painting & graphic design. His inclination towards typography is born out of the lasting impressions made by sign painting, advertising and design & graffiti. Woven through his large scale murals and smaller studio works is a recurring investigation into current and classic incarnations of the common Australian vernacular as well as reflection on important mechanisms for social cohesion.

### **Artist Statement:**

My work offers a visual dichotomy between art and sign painting and speaks to personal contemplations on my identity as an artist and/or sign painter. It is a playful interrogation of my 'practice' and where it's headed.

More intimately, the work is a meditation on a season of my life influenced by a classic Australian vernacular, defined by an obsession with country pubs, pints & parmi's, summer nights, house reds, road trips out to the bush, and every Paul Kelly song ever written.

The work starts as a catalogue of some of my favourite signs with a focus on the nostalgic and familiar. It then moves on to reflect on sentiments around existentialism, life seasons and a gentle sprinkle of melancholy.

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**Cold Beer, Hot meals**, 2022, recycled cotton and thread, 1100 x 1100mm. \$350

29

**I Lost My Tenderness**, 2022, recycled cotton and thread, 900 x 1200mm. \$350

30

**Idle Hands**, 2022, found vase, paint, dimensions variable. \$150

31

**Beautiful Losers**, 2022, found vase, paint dimensions variable. \$200

## **Rob DOUGLAS**

@mr.robdouglas

### **Bio:**

As a practicing artist who specialises in painting, Rob Douglas has worked within the wider Perth arts community in both leadership and creative roles.



In exploring both 2D and 3D spaces for HERENOW22, Rob communicates his art practice by developing works that discuss the refuse discarded into public spaces and how it interacts with the urban landscape. He uses various conventional and non-conventional mediums to create found object multimedia installations and paintings. Rob's painting style for HERENOW22 is contemporary, representational and draws influence from artists such as David Hockney, Michael Andrews, Frank Auerbach and Jenny Saville.

### **Artist Statement:**

With my work for HERENOW22: Outside In, I wanted to take the theme as literally as I could. A lot of my current practice is focused on themes of personal refuse in public spaces, I have presented a collection of work that discuss three concepts that are different, but related.

The *Discarded Refuge* paintings are from a bigger series I am working on that looks at discarded mattresses in the urban landscape. I am fascinated by the emotional severance that people manage to make when they dispose of a mattress. I love my mattress, it was expensive, it's comfy, it's safe. I share my mattress with my two little dogs, with my best friend, with my lover. It's where I confide in my partner, where we laugh, where we cry, where we bitch about peers and people. Good or bad, my day ends and begins with my mattress. There is so much life lived on a mattress, when they are discarded into the public as a lifeless thing, the void in the landscape this awkward shape creates begins to resemble that of a lifeless entity. Who is this Jane or John Doe, what is their story?

Philip K. Dick famously pondered if robots dreamt of electric sheep. Similarly, I imagine the humble shopping trolley has sentient aspirations beyond the endless thrall of consumers. Take a look around your suburb, at all the escapees, do you notice them in congregation at the local park?

What are they planning?

Is it too late...

- 32 **Verge**, 2022, Various collected items on living turf, painted salvaged wood frame, 220 x 130mm. NFS
- 33 **Into the Wild Suburban Yonder**, 2022, salvaged and repurposed shopping trolley, 90 x 85 x 58cm. NFS
- 34 **HOWZAT!?!? (bin painting)**, 2022, acrylic on salvaged and repurposed frame and canvas. 155 x 75cm. \$400
- 35 **Discarded Refuge Painting (152) Fitzgerald Street, North Perth**, 2022, acrylic on salvaged and repurposed frame and canvas, 120 x 120cm \$700
- 36 **Eden Street, West Perth**, 2022, acrylic on salvaged and repurposed frame and canvas 165 x 120cm. \$1200



## Shanti GELMI

@shanti\_gelmi

### Bio:

Shanti Gelmi uses a multidisciplinary approach to explore the themes of connection, identity and behaviour. Each work's development is rooted in the concept she is interested in revealing and the medium and form is dictated by how it can be best understood.

Most recently, her meditative practice of questioning, drawing, cutting and making has yielded a unique visual language representing biological, environmental, cultural, societal and emotional linkages of experience and memory into schemas of existence. These schemas can also be read as nets which can hold firmly but are permeable. Shanti considers these nets to be analogous to how we absorb and experience the external world and mediate it through our understanding and memory. Process-driven rules employed in the work are resonant with the societal constructs which often shape one's place in the world.

Shanti is an emerging artist who is strengthening her practice through participation in artist residencies and collaboration with other artists. She has completed several private commissions, awarded prizes for her work as well as a New Colombo Grant from the Australian Government to study art in Shanghai in 2019, is represented in Edith Cowan University's Art Collection and was selected for two National Graduate Exhibitions for 2021.

### Artist Statement:

Best Laid Plans describes the dichotomy between what is sought, the outcome and the journey between. I am the daughter of migrant parents who sought a better life for themselves and their future family in Australia. Moving from a colonised place to another, they easily fit in, sacrificing their culture, names and language to do so.

The materials form very personal associations for me, both because they were abundantly present in my household as a child but also because of their beautiful tactile qualities. The manual treatment of sewing patterns tethered to the burnt, gnarled nails as anchor points of those plans represents the manipulation of dreams and expectation and the delicate balance between honouring wishes versus following your own path made possible because of parental sacrifice.

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**Best Laid Plans**, 2022, Vintage sewing patterns, nails, wire, dimensions variable. \$2850

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**Schema #5 (A)**, Cardboard, paint, nails, 675 x 570mm. \$250

39

**Schema #5 (B)**, Cardboard, paint, nails, 675 x 570mm. \$250

40

**Schema #5 (C)**, Cardboard, paint, nails, 675 x 570mm. \$250

## Straker

@muralist

### Bio:

Starting his career as a graffiti artist in the mid 1990's, Straker mastered the use of spray cans under the night sky of the most isolated capital city on the planet – Perth, Western Australia. Painting in a wide variety of styles and subject matter, Straker is best known for his trademark “neon style” which uses spray paint to create artworks that replicate the appearance of actual neon signs.

Straker has created significant artworks for a multitude of clients around the globe with projects including Australia's longest mural, which spans over a length of 500 metres.

Recent video profiles linked to the Business Insider Arts channel received over 6 million views.

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**Untitled**, 2022, found objects, fish tank, 845 x 560 x 560. POA

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