

Distance + Displacement | 2023

Distance + Displacement | 2023 showcases the creative works of **Dawn DUDEK**

This project is about boundaries, about striking out of the screened environment into an unknown (yet familiar) wilderness. There is a sense of return, of going back to something that was lost.

Officially opened by Associate Professor **Lyndall ADAMS** & Dr **Nicola KAYE**

Gallery25

Opening: 1 February 2023 5–7 pm. Official opening 5:45pm
Exhibition dates: 2 February to 30 March 2023
Gallery opening hours: Tuesday–Friday (10am–4pm)
Artist's floor talk: 22 February 12:30pm–1:30pm
Building 10, 2 Bradford St, Mount Lawley

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.



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Artist's Statement

"Suspended between observation and fantasy lies inspiration".

I make work that feels like I've discovered a hidden portal in the forest and walked through it. Creating pieces with dimension and storybook style narratives pull me along until I fall out the other side with twigs in my pockets and moss on my shoes. Photographs and drawn pictures are my tools used to create these places, sculpting with time and imagery, documenting, then revealing the moments of discovery. When something inspires me I want to move around it, sit beside it, touch it and listen...beyond this there is always a faint path with footsteps to follow.

Biography

Born in Winnipeg, Dawn Dudek moved to Toronto where she became a graduate of the Ontario College of Art. Her career began as Jr. Art Director for MAC cosmetics after which she joined TOPIX/Mad Dog studio as Director of Broadcast Animation for clients including Paramount Pictures, MTV and General Mills foods. A move to online media at Maclaren McCann Interactive (MMI) followed as Art Director for clients such as Nesquik and General Motors. In 2001 Dudek relocated to France to focus on her art.

Currently based back in Canada, her multi-disciplinary work reflects a contemporaneous awareness of her environment with a tension between the familiar and the unknown. The animated loops shown in the BLUE MINDS exhibition were made to encapsulate and highlight the mystery and reverence of marine life and our oceans. These images were developed with corresponding messages to help educate and raise awareness for conservation efforts and were developed with the Marine Education and Research Society (MERS), British Columbia, Canada.

Dawn has exhibited throughout France, Spain, Monaco, Canada, Italy, UK and twice at the prestigious Salon de la Société Nationale des Beaux-Arts in the Carrousel du Louvre, Paris followed by a solo exhibition of her Filmscapes paintings at the 63rd FESTIVAL DE CANNES. For 6 months in 2020 Dawn was Artist In Residence at the Fremantle Arts Centre and AIR at Sointula Art Shed on Malcolm Island, Canada for August 2022. During both residencies she continued to work on paintings for her project "Distance & Displacement" which will be exhibited at ECU Gallery 25 for Fringe World Perth in February 2023. Recently included in Artlyst's "Contemporary Artists In The Spotlight 2023", Dawn is currently working with AH Studios, London and continues to assist MERS with visual storytelling while creating artwork for a future animated short film project.

Contact Information

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Curatorial Essay

By Dawn Dudek, Nico Kos Earle, Debra Dudek

“As we spend more of our time staring into the frames of movies, television, computers, hand-held displays . . . how the world is framed may be as important as what is contained within that frame.” Anne Friedberg, Virtual Window

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The paintings become “windows onto themes of presence and absence, matter and void,” to borrow a summary phrase from Julian Bell’s *Mirror of the World*. The circle both sees and reflects, as eye and camera lens, allusion and illusion.

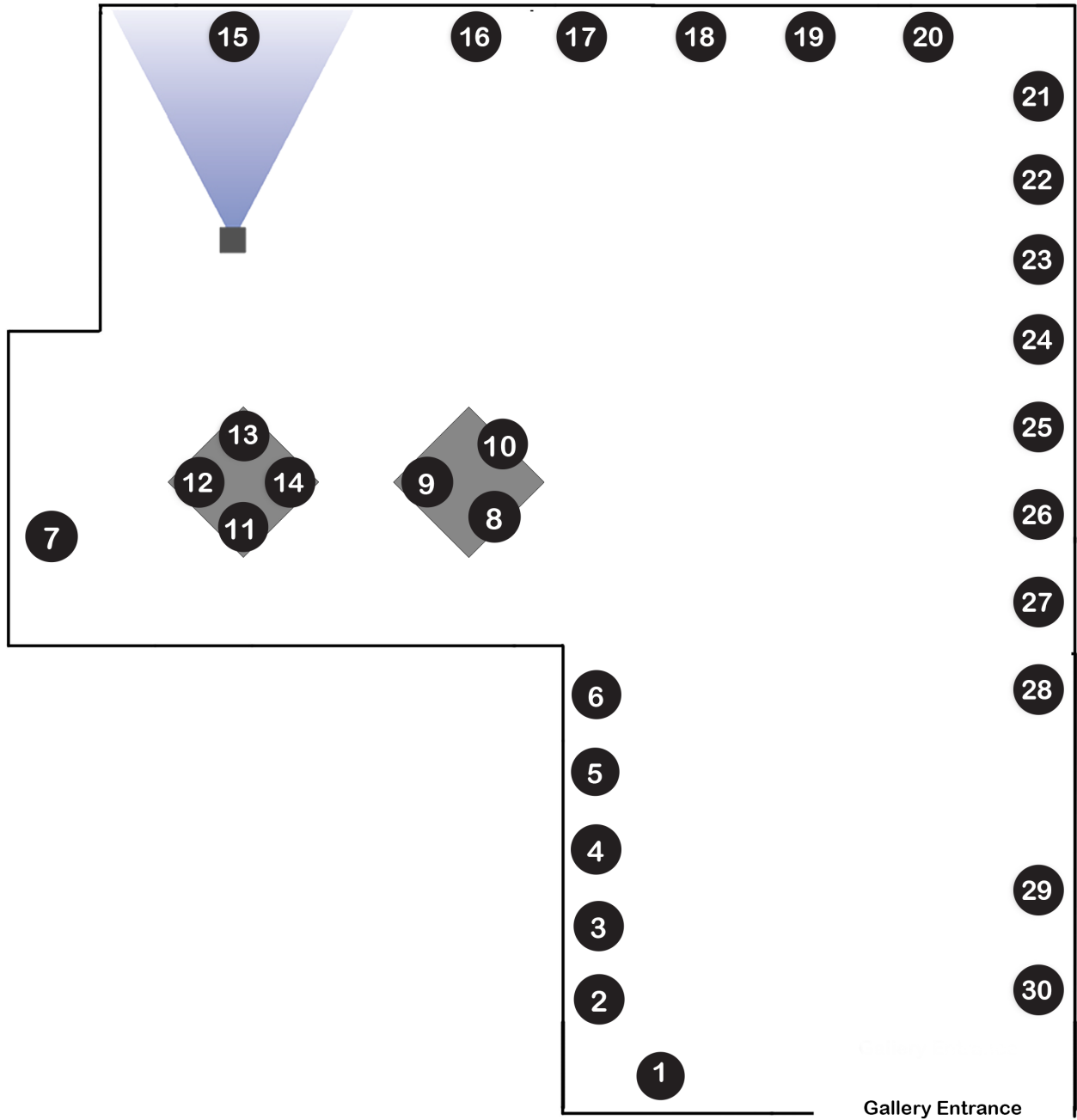
Featuring the landscape’s middleground with their sculptural, dimensional quality and missing section, the cut-out paintings have a direct correlation with their environment. Enhanced and embraced by a natural setting or injured by the loss of it, these absences create a negative space, as both mirror and frame; they beckon to look and look again.

The missing pieces from the paintings are shown separately as artifacts or found objects. The physical circles are painted with various plant and ground textures to be conserved as artifacts or tokens of the forest. A memento to be kept without the risk of causing harm if transported and placed in a new environment.

The photographs document something more than just the subject of paintings casually dropped on the forest floor. They raise questions about originality and ways of seeing, relevant in the age of Photoshop and digitally altered images. Placing the paintings back in the forests to briefly be a part of what inspired their creation, holds relevance documenting this process. There is a residual sense of a physical place that is carried with them after being set amongst the understory and ground cover. Discovering the ecosystems of diverse forests in Western Australia and the Boreal and Coastal Rainforests of Canada reveals similarities and contrasts within each landscape.

Dawn Dudek on Distance + Displacement

“This project began in July 2018 and the most recent piece was completed in August 2022. The time between finding a setting, making the painting, then placing it back in the forest to be photographed is between one to six months. Witnessing the change in the landscape and continuity of the setting around the painting is always a fascinating and surprising process. Yet now, returning to the forests sometimes years later to reflect on the cycles of regeneration within these ecosystems, gives the work not only a sense of physical place but a place in time when we no longer know what will disappear and what may flourish.”



List of Works

- 1 **Whistlepipe Gully (Mundy Regional Park, Western Australia)**, 2020, Oil painting on canvas wrapped hardboard, 61 x 38.5 cm, \$2,250.
- 2 **Beeliar Park Wetlands (Perth, Western Australia)**, 2020, Oil painting on canvas wrapped hardboard, 61 x 38.5 cm, \$2,250.
- 3 **Poplar Forest (Northwestern Ontario, Canada)**, 2018, Oil painting on canvas wrapped hardboard, 61 x 38.5 cm, \$2,250.
- 4 **Boreal Forest (Northwestern Ontario, Canada)**, 2018, Oil painting on canvas wrapped hardboard, 61 x 38.5 cm, \$2,250.
- 5 **Ghost Gum (Beeliar Regional Park, Western Australia)**, 2020, Oil painting on canvas wrapped hardboard, 61 x 38.5 cm, \$2,250.
- 6 **Bere Point Forest (Malcolm Island, BC, Canada)**, 2022, Oil painting on canvas wrapped hardboard, 61 x 38.5 cm, \$2,250.
- 7 **Ghost Gum I (Beeliar Regional Park, Perth, Western Australia)**, 2020, Digital Giclee (edition of 3), 103 x 71 cm, \$895 (unframed).
- 8 **Whistlepipe Gully Forest Token**, 2023, 10 cm diameter oil painting on hardboard, \$389.
- 9 **Boreal Forest Token**, 2023, 10 cm diameter oil painting on hardboard, \$389.
- 10 **Beeliar Park Wetlands Forest Token**, 2023 10 cm diameter oil painting on hardboard, \$389.
- 11 **Ghost Gum Forest Token**, 2023, 10 cm diameter oil painting on hardboard, \$389.
- 12 **Boranup Forest Token**, 2023, 10 cm diameter oil painting on hardboard, \$389.
- 13 **Bere Point Forest Token**, 2023, 10 cm diameter oil painting on hardboard, \$389.
- 14 **Poplar Forest Token**, 2023, 10 cm diameter oil painting on hardboard, \$389.
- 15 **Opposing Narcissus**, 2023, Animation (4m40sec).
- 16 **Poplar Forest I (Northwestern Ontario, Canada)**, 2018, Digital Giclee (edition of 3), 103 x 71 cm, \$895 (unframed).
- 17 **Whistlepipe Gully I (Mundy Regional Park, Western Australia)**, 2020, Digital Giclee (edition of 3), 103 x 71 cm, \$895 (unframed).
- 18 **Bere Point Forest I, (Malcolm Island, BC, Canada)**, 2022, Digital Giclee (edition of 3), 103 x 71 cm, \$895 (unframed).

- 19 **Boreal Forest I (Northwestern Ontario, Canada)**, 2018, Digital Giclee (edition of 3), 103 x 71 cm, \$895 (unframed).
- 20 **Beeliar Park Wetlands I (Perth, Western Australia)**, 2020, Digital Giclee (edition of 3), 103 x 71 cm, \$895 (unframed).
- 21 **Poplar Forest II (Northwestern Ontario, Canada)**, 2018, Digital Giclee (edition of 5), 60 x 40 cm, \$529 (framed) / \$489 (unframed).
- 22 **Bere Point Forest III, (Malcolm Island, BC, Canada)**, 2022, Digital Giclee (edition of 5), 60 x 40 cm, \$529 (framed) / \$489 (unframed).
- 23 **Bere Point Forest II, (Malcolm Island, BC, Canada)**, 2022, Digital Giclee (edition of 5), 60 x 40 cm, \$529 (framed) / \$489 (unframed).
- 24 **Ghost Gum II (Beeliar Regional Park, Perth, Western Australia)**, 2020, Digital Giclee (edition of 5), 60 x 40 cm, \$529 (framed) / \$489 (unframed).
- 25 **Boreal Forest II (Northwestern Ontario, Canada)**, 2018, Digital Giclee (edition of 5), 60 x 40 cm, \$529 (framed) / \$489 (unframed).
- 26 **Boranup Forest II, (Margaret River Region, Western Australia)**, 2020 Digital Giclee (edition of 5), 60 x 40 cm, \$529 (framed) / \$489 (unframed).
- 27 **Boranup Forest III, (Margaret River Region, Western Australia)**, 2020, Digital Giclee (edition of 5), 60 x 40 cm, \$529 (framed) / \$489 (unframed).
- 28 **Whistlepipe Gully II (Mundy Regional Park, Western Australia)**, 2020, Digital Giclee (edition of 5), 60 x 40 cm, \$529 (framed) / \$489 (unframed).
- 29 **Boranup Forest, (Margaret River Region, Western Australia)**, 2020, Oil painting on canvas wrapped hardboard, 61 x 38.5 cm, \$2,250 [SOLD]
- 30 **Boranup Forest I, (Margaret River Region, Western Australia)**, 2020, Digital Giclee (edition of 3), 103 x 71 cm, \$1,350 (framed).