



Image: Luke O'Donohoe, 2021, *Idle Hands* (taken from ongoing "Field Notes" series), handpainted sign on abandoned vehicle. Photograph courtesy of the artist.

## HERENOW22: Outside In| 2022

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

Curated by **Isaac HUGGINS**



*HERENOW22: Outside In Opening, 2nd Feb 2022. Photo by Isabelle Haubrich Photography*

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Spectrum Project Space

To be opened by Professor **Ted SNELL**  
Opening: 2 Feb 2022 5pm - 7pm  
Exhibition dates: 3 Feb - 3 Mar 2022  
Gallery opening hours: Tuesday to Friday 10am - 4pm  
ACDC floor talk: 23 Feb 2022 12.30pm – 1.30pm  
Building 3, 2 Bradford Street Mount Lawley



OVERTIME  
DESIGN



NORTHSIDE  
NOSTALGIA



FRINGE WORLD  
FESTIVAL 2022

ECU Galleries



HERENOW is a snapshot of current visual arts practice in Perth, right here and right now! Its focus is provided by a young curator keen to develop the complex skills, insights, and sensibilities required to curate an exhibition in a public gallery. Bringing those skills into play and delivering an exhibition that showcases a group of artists whose work they admire and wish to promote is not an easy task. And, it is one that is best achieved by doing, in tandem with professional colleagues. Learning the ropes by taking the strain, setting a course, and tackling the challenges that inevitably arise requires courage, commitment, and guidance. Its multiple facets of operation must be coordinated with intricate care. For an aspiring curator, this can be daunting, so the HERE&NOW exhibition series was established in 2012<sup>1</sup> at the Lawrence Wilson Art Gallery to provide that experience and enable an emerging curator to capture that vibrancy across current practice within an area of focus within the visual arts. Re-named HERENOW, the project moved to Edith Cowan University's ECU Galleries in 2021.

The ECU campus is the perfect venue for experimentation and re-imagining what exhibitions might be and how they can inform, challenge, and provide fresh insights into our world. Within a University that celebrates the diversity of perspectives and creativity of young artists across all disciplines in the arts, HERENOW is a window into the energy, excitement, and vision of the next generation of creative individuals who are shaping our world. The added dimension this project brings to the fore is the vision of a young curator with links to a community of artists they know well. As a result, the exhibition showcases their achievements and provides a local context for their practice. For the first HERENOW21 Rose Barton focused on the work of regionally-based craft practitioners. For HERENOW22 Isaac Huggins has identified a group of artists “challenging the distinction between art and life by finding beauty in the mundane.” Through their use of recycled materials they focus on the devastating impact of consumerism the engage in a dialogue about how we can foster a sustainable future for the planet. Presented as part of FRINGE WORLD this exhibition highlights the creative enterprise of Western Australian artists working at the cutting edge

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<sup>1</sup> For the inaugural HERE&NOW exhibition in 2012, Katie Lenanton curated an exhibition that explored the interface between craft and fine art and the liminal space of Artist-Run-Initiatives (ARIs). HERE&NOW13 focused on artists with a disability, curated by Katherine Wilkinson, HERE&NOW14 showcased artists working in ceramics, curated by Emma Bitmead. In 2015 HERE&NOW explored sculpture in an ever-expanding field through the insights of curator Andrew Purvis, and in HERE&NOW16: Generation Young Muslim, Hamida Novakovich, examined the practice of four young Muslim artists. In 2017 Chelsea Hopper chose a group of contemporary artists responding to the impact of photography as a tool that shapes our vision of the world. The fiftieth anniversary of Marcel Duchamp's death prompted Anna Louise Richardson to investigate Duchamp's continuing impact on the practice of a select group of Western Australian artists. Then in 2019, Joanna Sulkowski focused on five artists exploring textiles in her exhibition HERE&NOW19: Material Culture, and in 2020, Brent Harrison worked with eight artists who draw on histories and their own lived experiences to create artworks that reflect on what it means to be queer in Perth.

of contemporary visual arts practice.

I would like to thank all the artists for their contribution to this project and, in particular, to Isaac Huggins for his commitment, his insightful curatorial direction, and his enormous energy in bringing it all together. It is a remarkable feat. Working in tandem with the professional staff at ECU Galleries, he has created an exhibition that encourages us to look with more interest at the world we inhabit; to see its beauty, its potential, and its great diversity. In the process, he and his team of artists have transformed Spectrum Project Space into a cabinet of wonders, highlighting the overlooked and requiring us to reassess what we know, what we expect, and what we daily encounter.

As the guru of contemporary curating, Hans Ulrich Obrist has observed, “the important job of the curator is to be an effective facilitator – to help the artist tell their story and connect the viewer with their art.” HERENOW22 is a testament to Isaac Huggins’ ability to balance his insights with the artist’s intentions and find innovative ways to extend the conversation by opening up new lines of sight to reveal how locally generated creative practice is impacting our world.

Professor **Ted SNELL** AM CitWA

*Honorary Professor, School of Arts & Humanities, Edith Cowan University*

## **Isaac HUGGINS**

### **Curatorial Statement**

Here we are, seemingly stuck in a repetitive loop, a society subject to the same surroundings day in and day out as we wait for what we now have no choice but to call 'the new normal'. A growing cloud of uncertainty looms above us, so right now there is no greater opportunity to shift our thinking about our everyday surroundings, both individually and as a community.

I began to notice a massive increase in creative drive amongst people during lockdown. We were forced to be resourceful and work with what we had. It gave a lot of people the chance to re-invent themselves by learning new skills, rediscovering old hobbies, taking up home projects and having time to organise things. When the pandemic first hit and people were locked down worldwide, Mother Earth had a short-lived chance to slightly heal. There was a decrease in air pollution and the human impact on the environment. This was a clear indication of our ability as humans to make long-lasting environmental change when we all come together. We must begin to think of more creative solutions to reducing our carbon footprint as a society, not just in Perth but on a worldwide scale, because the evidence is there that change is not an impossible task.

HERENOW22: Outside In is ultimately a time for self-reflection, both for the audience and the artists themselves, as we all engage in today's conversation. The main focus of this exhibition is to raise awareness of the devastating impact that consumerism is having on our environment and way we live our everyday lives. Why must everything be new? While you view each work in the show, take time to think about the reasons behind them and why the artist has done what they've done.

The utilisation of recycled everyday materials as an artistic medium has been employed by visual artists throughout history, with artists such as Marcel Duchamp, Robert Rauschenberg and Jean-Michel Basquiat (to name a few) challenging the distinction between art and life by finding beauty in the mundane – and doing it very successfully might I add. These artists pushed the boundaries of what art could be and what it could mean, but with both the industrial and digital revolution continuing to rapidly push humanity into an unsustainable future, it is the artists of today that can further expand on the ways in which art can be used to lessen society's impact on the environment, either directly with their creation of new sustainable works, or just by simply re-igniting the dialogue of how we as a community can foster a sustainable future for our planet and those after us.

Artists see things from a different perspective in order to break them down to their fundamental level. This allows us to find new understandings about the world around us. The fact of the matter is - everyone is born an artist. As we grow up and learn about the world around us, we are each faced with a range of varied life experiences, resulting in a large majority of us losing touch with our creative energy. We've been engineered to think in a certain way, far too often misguided from our own initiative by carefully manufactured products and the marketing and advertising strategies that go along with it. Everything that you see on television, everything that you see on the supermarket shelves and now everything that you see on whatever newsfeed you may be scrolling through, it's all been designed to demand as much of your attention as possible. We are constantly being told what to do, what to think, what to say, how to act, where to go, what to buy, and when you really think about it, it's been working like an absolute charm.

D.I.Y, or 'Do-It-Yourself' culture is a great example of how we as individuals can directly help to mitigate the effects that consumerism is having on our environment. By choosing to up-cycle, re-cycle and re-use everyday objects, not only do you often save money for more important things, but you also are making a conscious effort to make the world around you a better place. D.I.Y culture to me is also evidence of the imagination of our 'lost inner child' at work, only now with the skills and decision-making capabilities of a grown adult. We are all resourceful in our own ways, even if you may think you aren't. It is important not to forget this fact.

All throughout history, it is interesting to note how local and national governments around the world have recognised and used art as a powerful resource. Art can be used and experienced in a multitude of different ways, but the one use in particular that I would like to touch on is how it can be used to bring communities together. The commissioning of art in the public space is an essential element of creating a sense of belonging for its residents and visitors as it can bring a 'new life' to their surroundings while also giving them something to call their own.

These thoughts have led me to present this exhibition in the way that I have. By working together with 9 local artists from both the contemporary and public art scenes of Perth, we have successfully been able to bring 'the outside' into the gallery space. In the context of this show, the word 'outside' represents all aspects of D.I.Y culture while focusing on re-cycling, hand-making, public art, graffiti and street art ultimately aiming to highlight how all of these elements hold a rightful place within the contemporary art gallery. The contributing 9 artists, consisting of a wide range of practices have filled Spectrum Project Space with repurposed everyday objects, discarded materials and found surfaces by giving them a new context from an artist's perspective.



Andy Quilty, **Sunset (CRIME WATCH) #2**, 2021-2022, aerosol, screenprint, ink monotype and monoprint on Arches paper, 52 x 64cm.  
Photo courtesy of the artist



## **Andy QUILTY** **Biography**

@andyquilty

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's 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.



Ariel Katzir, **Worry Dolls**, 2022, Screen print on recycled clothing and wall mural, dimensions variable. Photo by Isaac Huggins

## **Ariel KATZIR**

### **Biography**

@arielkatzir

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 workshops, collaborating with other artists, painting murals, flamboyant live art shows and hiding away in her studio either painting on a canvas or playing on her sewing machine.

### **Artist's 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."



Conor Mcgrath, **Word of mouth**, 2022, acrylic, aerosol and HDPE beer packaging on recycled found framed photograph, 1400 x 1000 x 500mm. Photo by Isaac Huggins

## Conor MACGRATH

### Biography

@c\_\_mac\_\_

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's 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.



Jordan Botello, **The Entrapment of Depression in a Man's Mind**, 2022, acrylic and ink on recycled roller blinds, dimensions variable. Photo: Photo by Isabelle Haubrich Photography

# Jordan BOTELLO

## Biography

@woobes\_art

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's 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.



Work by Jack Richards. Photo by Isabelle Haubrich Photography



# Jack RICHARDS

## Biography

@herks1works

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. From 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 viewers perceive art. Challenging ideal orientations and 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's 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.

COLD BEER  
HOT MEALS



COUNTER  
MEALS

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OYSTERS  
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JAZZ

*Less Talkin  
More Chabkin*

SNOOKER &  
BILLIARDS

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Kelly*  
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# Luke O'DONOHUE

## Biography

@luke\_odonohoe

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's 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.



Rob Douglas, **Discarded Refuge Painting (152) Fitzgerald Street, North Perth**, 2022, acrylic on salvaged and repurposed frame and canvas, 120 x 120cm. Photo by Isaac Huggins.

## **Rob DOUGLAS**

### **Biography**

@mr.robdouglas

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's 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...



Shanti Gelmi, **Best Laid Plans**, 2022, Vintage sewing patterns, nails, wire, dimensions variable. Image courtesy of the artist.

## **Shanti GELMI**

### **Biography**

@shanti\_gelmi

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's 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.



Straker, **Untitled**, 2022, found objects, fish tank, 845 x 560 x 560. Photo by Isaac Huggins



## **Straker Biography**

@muralist

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.





Left and above: *HERENOW22: Outside In* Opening, 2nd Feb 2022. Photo by Isabelle Haubrich Photography

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Curated by **Isaac HUGGINS**

**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.

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