



# HEATHCOTE SELECT

ELLEN NORRISH  
JESSICA HART  
SOPHIE NIXON  
EMILY HORNUM  
NIKKI LUNDY  
ALEXANDER TANDY  
MATTHEW POPE

HEATHCOTE MUSEUM & GALLERY  
9 SEPTEMBER TO 15 OCTOBER 2017



# HEATHCOTE SELECT



HEATHCOTE MUSEUM & GALLERY IS PROUD TO PRESENT HEATHCOTE SELECT, AN EXHIBITION OF WESTERN AUSTRALIAN ARTISTS SELECTED BY CURATOR JANA BRADDOCK.

## JESSICA HART

Jess Hart is a local artist whose practice is heavily influenced by her interest in colonial settlement and her degree in Indigenous History. Jess uses a variety of mediums such as textiles, wood, hand ground charcoals and ochres. Her pieces in Heathcote Select explore the establishment of the Swan River Settlement by the British in 1829. Jess's work aims to encourage the viewer to consider the multiple histories present at a single site.



Image: Jessica Hart, *Memoria*, Cotton fabric & brass, 95cm x 170cm

## MATTHEW POPE

Matthew Pope is a multidisciplinary artist that works with a range of mediums including sculpture, performance, video art, and printmaking. This work is a continuation of his 2016 Graduate exhibition *Mergence*, at Edith Cowan University and focuses on our relationship with the earth. He invites viewers to engage and interact with the sculptures and prints that are exhibited, allowing people to touch, interact and feel the earth. The work consists of sculpture installation, videos and printmaking that explore how the human body connects with nature emotionally, physically and sexually. This connection is achieved through the use of visual, physical and audible engagements. The work allows intimate connections to form between the artist, audience and natural environment.



Image: Matthew Pope, *some rocks have hearts*, sculpture, variable dimensions (Photo credit: Paul Godfrey)

## ELLEN NORRISH

*A Week In April* is a series of oil paintings made using consecutive images from Norrish's smartphone photography archive. Tackling the curious pleasure and problem of daily image accumulation, the series seeks to examine the role of photography and painting in imaging contemporary life. *A Week In April* develops the use of photography as a painting tool, coming to terms with its character as a medium through which life is not only imaged, but collected, aiming to develop a view of life and its accumulated visual paraphernalia in one artwork. The diverse range of genres in the paintings reveal the disparate nature of the collected images in our lives.



Image: Ellen Norrish, *715375 (detail)*, oil on board, variable dimensions (Image Courtesy of Morgin Edwards)

## ALEXANDER TANDY

Alexander Tandy is an artist based in Fremantle, Western Australia. Tandy seeks to develop a practise dependent upon intuition and moments of serendipity. Tandy often works without a prior outcome in mind, choosing instead to engage with and explore the poetic relationship between living and colour. Tandy seeks to transcend the confines of rigid materiality and as such, his work encompasses a variety of media. *The Beatles: The Way, The Truth And The Knight in Shining Armour* seeks to achieve this end. Although this work arose from an intense moment of self-reflection, Tandy wishes for the work to be viewed simply for what it is; weightless pink fabric asking for 'Help!'



Image: Alexander Tandy, *The Beatles: The Way, The Truth And The Knight in Shining Armour*, cotton drill, thread, dowel and reflective tape, 180cm x 105cm

## SOPHIE NIXON

Sophie Nixon is a Perth-based emerging artist and has recently graduated from a Bachelor of Fine Art at Curtin University. Working primarily with plants and textiles to create sculptures and installations, Nixon's practice investigates processes of repair and healing. During her last semester of study she created a site-specific body of work, taking place at her old and decaying rental home in Wilson. Knowing she would be leaving, Nixon engaged with the house materially as an act of bereavement, memorialising and preservation. Additionally, Nixon wanted to consider how the re-representation of the site-specific series would interact with Heathcote's history.



Image Credit: Sophie Nixon, *Bandage (detail)*, rust dyed muslin, variable dimensions

## EMILY HORNUM

*The Memory Post* is a 3D photo media collage series combining Australian postage stamps and Emily Hornum's late father's slide collection. Hornum collected these stamps with her Dad as a child – they steamed them off envelopes they bought in bundles from local swap meets. Embedded in these stamps is a personal narrative, but they are also cultural objects from the past that evoke collective identity, heritage and history. Postage stamps have largely become extinct in the domestic space. Communication has morphed into a constant stream of visual and digital information mediated by screens. Hornum is a Perth based multidisciplinary artist and this series extends her ongoing inquiry surrounding family archives, new media and memory.



Image: Emily Hornum, *Family Stamp #66* (from series *The Memory Post*), 3D collage - fine art print on photo rag, acrylic mirror, timber frames and USB light, 40cm x 49cm x 9cm

## NIKKI LUNDY

Nikki Lundy is a Perth based artist who works predominately in painting and installation. With a focus on materiality and spatial relationships, Lundy's installations aim to challenge the rigid cannon of architectural spaces through the use of cheap, often recyclable materials to construct architectural forms. The third instalment, *Passage (Configuration III)* engages with ideas of vacancy while acting as a transitional space, by providing walls that act as a veil, like a skin to filter, reflect and obscure the human form and surrounding spaces.



Image : Nikki Lundy, *Passage (configuration III)*, corrugated cardboard, Survival Blankets, builders flagging tape, disposable drop sheets, variable dimensions