

HEATHCOTE SELECT

Sacha Barker, Samuel Bennett,
Madeleine Beech, Natsumi de Dianous,
Stephen Peacock, Ómra Caoimhe,
Chloe Henderson

Heathcote Museum & Gallery
19 October to 24 November 2019



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Chloe Henderson

Chloe Henderson has been a practicing artist all her life. She is torn between two realms: one of nostalgia for a childhood where innocence, comfort and play were never ending, and one of reality where life becomes a bit more difficult the more you venture into adulthood. The divide between the two realms leaves a grey area for new worlds to manifest and strive. Henderson collects materials that are representative of both fiction and reality, and from them, creates interactive works to rekindle and encourage feelings of curiosity and wonderment.



Chloe Henderson, *Orbit* (detail), ceramic, cardboard, acrylic paint, metal, MDF, LED light

Samuel Bennett

Pink light emanates from the triangle, generating an ominous atmosphere which encourages spectators to idle. Bennett, inspired by the contest of the mistreatment and minoritisation of homosexual men throughout modern history, aims to grasp a sensitivity within the viewer.

Homosexuality is undermined and demarcated as a testimony of weakness and inhumane objectivity. This status and control over deciding what is human, is only actioned by humans, and it is humans who are able to change the social living structures for all. Doll Boy is built alongside the political activism of the renowned pink triangle, a symbol once known for embarrassment and now utilised as one of empowerment.



Samuel Bennett, *Doll Boy*, Light-emitting diodes and pink acetate gel sheeting and oak-wood carver chair

Sacha Barker

Sacha Barker seeks to extend understandings of handmade art media. Her large-scale textile installations use familiar materials to explore concepts of identity, authenticity and trust.

A pencil and paper were positioned in an open space alongside the invitation, 'share your fear'. For the past 12 weeks the written responses have been transferred, embroidered and woven into a web. These provide a glimpse to some of the shared fears specific to this time and place.



Sacha Barker Spiderwoman Series; Fearnert (UWA), hand embroidered text using black thread on calico

The small wrapped bulbs visible in sections of the web are relics from previous installation locations, to which we are now united. To connect, share your fear.

Madeleine Beech

By being exposed to places, spaces and people Madeleine Barker has gathered various findings, these findings are objects or materials she deems of value usually for their formal ambiguity or their form, tone, texture, and patina. These attributes are valuable because their original use can be obscured and understood as something new. These findings embody their own narratives and discourse engaged with the artist, but are also a witness to. These findings have both personal and collective history and are worked into my own Beech's methodology of art-making focussing on processes such as carving, painting, sanding, assemblage, classifying, ordering and positioning; transforming the found.



Madeleine Beech, *Transformed Objects and Materials* (detail shot), dimensions variable, broad beans, found objects, acrylic paint and wood.

Natsumi de Dianous

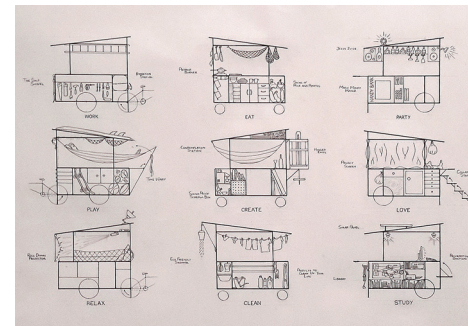
Natsumi de Dianous is an artist whose practice is interested in the intersection of low-brow and high-brow, heta-uma (bad-good) style in order to explore and attempt to navigate mixed cultural spaces. Centred around a sensitive and playful relationship to materials and their potentiality, de Dianous shifts between and fuses jewellery, painting and drawing to capture the wonky and idiosyncratic nature of moving between spaces of identity. De Dianous has exhibited at various local galleries locally such as Cool Change Contemporary (2019), Paper Mountain (2018), Smart Casual (2017) and Nyisztor Studio (2016).



Natsumi de Dianous, *Wheat pair banana hunt* (with shiny charms), oil on canvas

Stephen Peacock

Stephen Peacock is a recent Fine Art graduate of Curtin University with a multidisciplinary arts practise concerned with boundaries between Art



Stephen Peacock, *Working Wanders*, 297 x 420mm, with boundaries graphite and ink on paper

and the everyday. Through the mobilisation of the art object, Peacock conducts public interventions and encourages community engagement. The artist's work continually adapts with each experience, producing a feedback loop which explores concepts of authorship and activation. Taking a pragmatic approach in his project, 'The Wander Box', he utilises participation to navigate physical and institutional environments, exposing barriers of tradition, community, education and the role of the arts within the public domain.

Ómra Caoimhe

Ómra Caoimhe is an Artist working in Australia. Much of her work deals with the dynamics within acts of making that have symbolic meanings. In the past Caoimhe has worked with knitting to evoke these dynamics through the manipulation of fleece, into thread; into knitted cloths that embodied idiosyncrasies of time and process.

In this work, Caoimhe's seeks to decontextualise domestic, tactile and miscellaneous objects, and evoke metaphorical meanings. Made with the artists deconstructed childhood wardrobe, and threaded un-carded fleece, material dynamics act as a nexus between metaphor and meaning



Ómra Caoimhe, *The Stitch*, the Bead and the Line, silk thread, wooden needles, counting frame

Image Credit: Samuel Bennett, *Doll Boy*, Light-emitting diodes and pink acetate gel sheeting