

# Kitchenalia



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# Jacqueline Bradley



Image: Jacqueline Bradley, *Spilt Milk (stripes)*, 2009, Jug, plaster, mat board, epoxy resin, fabric and rickrack, 42 x 39 x 25cm. Photography by Brenton McGeachie

I make sculptural, installation and performative objects using building materials, household items, clothing, textiles and wallpaper. My recent work focuses on wearable objects and sculptures made from familiar domestic or usable items, altered in a way as may not be physically viable in the real world. An enduring focus in my practice is the ability to communicate physical and emotional relationships with particular locations through functional objects related to those places.

*Spilt Milk* was part of my first solo exhibition, *Never a Cross Word*, in 2008. This body of work marked the beginning of my experiments with altered kitchen items as a means of articulating human interactions in a domestic space. Making *Spilt Milk*, I felt a leap forward as I recognized the potential for colour and humour within sculpture. Caught in a moment of action, this jug is forever spilling out and mopping up red and white stripes, led out of the spout by a line of red rickrack.

# Hamilton Darroch



**Image:** *Master chef*, 2014, Synthetic polymer on wood, 135 x 90 x 120cm  
Ham Darroch is represented by Michael Reid Gallery

Ham Darroch was born in Sydney; he lives and works in Canberra and Young, NSW. In 1997 he completed his Bachelor of Arts at ANU, followed by his Masters in Fine Arts (research) at COFA, University of New South Wales. He works in the fields of sculpture, painting and performance. His work references traditional methods of art making that show a playful, subtle and simultaneously critically-founded treatment of everyday objects. Although his works are rooted in the vernacular he has been influenced by abstraction and colour philosophy.

Darroch has exhibited nationally and internationally. Since 2004, Ham has worked as an assistant to the British artist Bridget Riley. Recent exhibitions in 2014 include Michael Reid Gallery, Sydney and the Melbourne Art Fair Canberra Museum and Gallery 4.

The abstract figurative forms in the work *Master chef* are derived from well-known kitchen utensils. These objects are reinvented as a small group of sentinel figures playing out an absurd game on the dining table.

# Melinda Le Guay



Image: Melinda Le Guay, *Untitled*, 2007 – 2014, Hand-cut reclaimed Glad wrap, fishing line, cotton thread, safety pins, wire, beads, Dimensions variable -11 pieces. Melinda Le Guay is represented by Brenda May Gallery

As I focus on, or move from one activity to another in my domestic realm, I am always gathering and processing materials to do with my practice; everyday 'stuff' provides a lot of matter I use in my artmaking. In collaboration with these disparate materials, the processes I employ are also the ones I use in my home, my studio.

Gathering, cleaning, drying, pressing, sorting and ordering are time consuming, contemplative and compelling. When ordered, the matter takes on the appearance of a collection.

# Stephanie Jones



Image: Stephanie Jones, *The Traceries*, 2013, Royal icing on glass plate, 6 pieces, 23cm diameter each

Stephanie Jones works in the fields of drawing and installation, often using ephemeral materials such as sugar, icing, lollies and bubblegum. Her work is concerned with the domestic, as both a physical and psychological space. She references the decorative surface of the home, drawing on a range of sources including wrought-iron gates and fencing, architectural mouldings, patterned wallpapers, textile designs and scrap-booking papers. *The Traceries* evolved from an earlier series titled *The shadow of love*, which pays homage to Pliny The Elder's fable about the origin of drawing – the act of tracing a beloved's silhouette as it was cast upon a wall.

In *The Traceries* 'the labours of science and domesticity are readily equated to the exactitudes of experimentation and chemical concoction. The prescription of women to be sweet and stylized contrasts with the shadows cast by the icing through the glass – a duality is marked. Each profile consists of two outlines, one in sugary white, the other a darkened line only visible beyond the work's surface. Jones provokes a sensibility of sugar aside from the perfected form she creates. Proffered on plates, the cameos could be consumed, though in an unladylike manner: by licking the plate. Speaking to both the digestion and ingestion of image and societal expectation alike, the icing is a stand-in for the spoon full of sugar helping society's bitter medicine go down.' Cassandra Edlefsen Lasch, 'Speciousness, thy name is sugar!', in Megan Fizell, *Sugar, Sugar* (exhibition catalogue), Brenda May Gallery, 2013.

# Waratah Lahy



Image: Waratah Lahy , *Van and Sign*, 2007, Oil on glass - two pieces, 14.5 x 13.5 x 10cm  
Waratah Lahy is represented by Brenda May Gallery

My work addresses stereotypical aspects of iconic Australian culture, challenging how we define ourselves by examining the everyday. Painting is my primary medium, combined with found objects that reflect and enhance the nature of the ideas being explored.

My practice bridges questions of cultural identity, vernacular culture and iconic emblems with aspects of my own biography. Family photographs and my own documentation of significant events, people and places, are used as the basis of my paintings. I also explore ideas of the miniature, the emotive power of objects and the use of humour and playfulness as a means of expressing the conceptual concerns of the work. I am particularly interested in the way in which small-scale works can entice the viewer into the visual and emotional space of the work and can visually occupy as much space – if not more – than a work that is already physically big. The intention of making small-scale and miniature work is to suggest an ironic deflation of the ‘size’ of Australian iconic culture.



# Birte Larsen



Image: Birte Larsen, *Tea for One*, 2012, Installation, Dimensions variable

In 2010 a sustainability project became the impetus for me to create with plastic bags.

We still use over 10 million new single-use plastic bags a day\*. Generally discarded after only hours, these bags end up in landfill, oceans and creeks, presenting a great danger to our marine life and ultimately ourselves.

I am inspired by the invention and reinvention of discarded materials. From baskets, bags and wine coolers through to clothing, print, paint and needlework, my body of work evolved resulting in the completion of *Tea for One*, 2012.

Still transforming rubbish into everyday items, my exploration continued in 2013 with a different tool - the sewing machine replaced the crochet needle-bringing an entirely new materiality to *Hallway*, 2014.

Engaging my love of pattern and process I seek to challenge traditional use of materials, skill and thought through the reinterpretation of our disposable culture.

\*Planet Ark, 2013. <http://plasticbags.planetark.org>

# Nongirrnga Marawili



Image: Nongirrnga Marawili, *Teacups(1)*, Print 17/30, 39.5 x 39.5 cm Courtesy Yirrkala Print Studio Buku-Larrnggay Mulka

# Ellie Mücke



Image: Ellie Mücke, *Tablecloth Dress*, 2009, Reclaimed viscose tablecloth, threads pulled and then knitted and embroidered, 130 x 36 x 21 cm

These works were created as a reaction against our ability to consume mindlessly and without consideration for the planet. Taking time to appreciate the things that exist around us and their transformative potential, reveals positive alternatives.

The hidden beauty within mundane objects, the malleable nature of materials and the ability to see beyond the superficial are some of the things that help me to create positive outcomes when surrounded by fast fashion.

I enjoy repetitive processes, where I have faith that these will lead to inspiring results. The understanding is somehow deepened through the meditative process employed to create them, resolving ideas and following my intuition. Wonderful things take time and commitment and an openness to learn throughout the process.

It was pertinent for me that the works, stemming from frustration, needed to resolve in a more positive and peaceful outcome. It is not the negative emotions that allow me to express my ideas, but positive ones that come through the joy in the making process.

# Alison Munro



Image: *Homage to the Everyday (Morandi and Hanssen Pigott)*, 2013-2014, Various yarns, Installation, dimensions variable. Alison Munro is represented by Brenda May Gallery

Alison Munro's series 'Homage to the Everyday (Morandi and Hanssen Pigott)' pays tribute to the beauty and significance of the everyday—both in terms of household objects and vernacular textile practices. These objects and practices speak of repeat encounters, quiet interactions, deep and complex relationships developed over time. As its title implies, the work references the paintings of Giorgio Morandi and the ceramic vessels of Gwynn Hanssen Pigott. Both artists invoke a calm, patient attention to a small set of ordinary objects, created over and over, each time finding something ever so slightly different. In Munro's crocheted textiles, these forms speak of the time of the handmade, the repetition of daily routine echoed in the rows of stitches, and the soft contours giving quiet voice to the ebb and flow of the commonplace.

# Mylyn Nguyen



Image: Mylyn Nguyen, *And then she said she would go to the field, for which I was quite surprised!*, 2013, Found spoon, twigs, pebbles, fibre, watercolour and ink on paper, 9.5 x 16 x 4.5cm Mylyn Nguyen is represented by Brenda May Gallery

This is a journey through the everyday in the hope of finding the little magic that I used to carry with me on the train, in my backpack and in the reserved special spot on my desk. But, the more I work; the Company car, the Company responsibility, the Company phone and the time spent on, in, and immersed in the Company, the less I seem to be able to find the bear that I packed out of the way. This is about the tiny little bit of moss that sits in the crack of the concrete footpath outside the office that reminds me that one day, I should stop working and go find bear.

# Susan O'Doherty

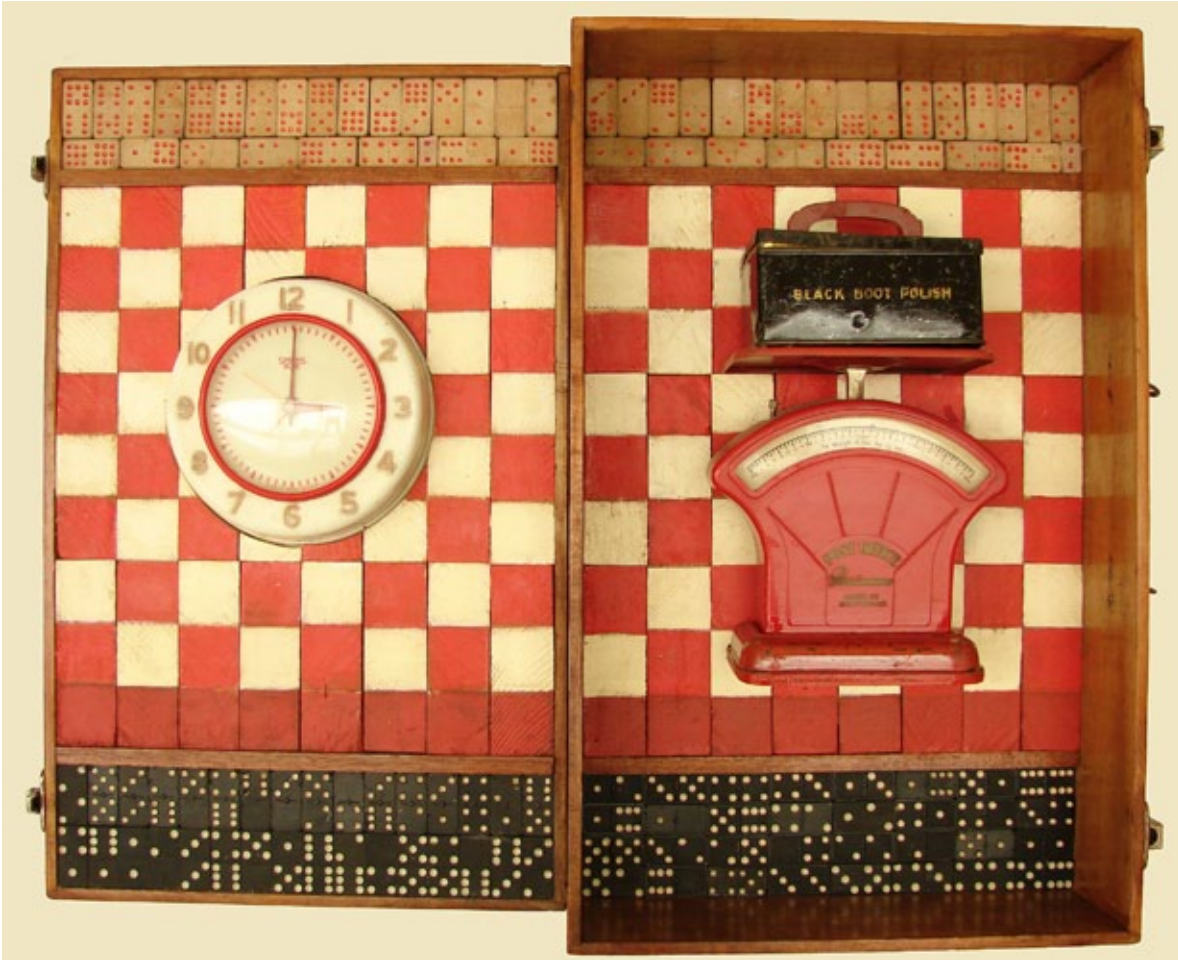


Image: Susan O'Doherty, *3 O'Clock*, 2012, Mixed media assemblage, 60 x 76 x 15cm  
Goulburn.art REGIONAL GALLERY permanent collection. Represented by Spot 81

*3 O'Clock* is one of a series of works I did on themes relating to gender, domestic roles and the sense of time pressing down on us. By the use of the clock, scales, boot polish and patterned surface I've tried to convey the relentless pursuit and repetitious daily regime of house cleaning, presentation and order.

# Rachael Roxburgh



Image: Rachael Roxburgh, *Untitled* (tea set), Undated, Ceramics (12 pieces), 6 x 10 x 8 cm each  
Goulburn.art REGIONAL GALLERY permanent collection

# Niomi Sands



Image Niomi Sands, *anyone for tea?*, 2011, Soap, cotton, Dimensions variable  
Goulburn.art REGIONAL GALLERY permanent collection

My recent practice has focused on the representation of personal history through the referencing of domestic objects. The works have been installation based and explored the intersection between autobiographical and social/historical memory. Childhood memories have provided inspiration for my work, with a number of works reference a specific period in time or event in the domestic environment.

Found objects are a reference point for my work and imply associations related to memory and experience. The ephemeral qualities of the materials used in my work re-contextualise everyday objects evoking reflection. These objects are often repeated and scaled up or down which creates focus on the often over looked domestic objects.

Lace and embroidery are a re-occurring element in a number of my works and represents time spent labouring and creating within the domestic environment. Linen and lace are reminiscent of a time when craft and home decoration were hand made with great skill and pride. Often my work revisits the hand made creating links to the past within a contemporary context.



# Kate Ward



Image: Kate Ward, *The Travellers*, 2014, Antique kitchen strainers, brass and copper wire, resin, machine embroidery, Dimensions variable. Photography by Christina Arsenault

Immigrants from the United Kingdom left their homes to seek fortune and opportunities in foreign and often hostile lands when Britain was establishing new colonies in Australia and North America. *The Travellers* is inspired by passages of writing by early British immigrants, who experienced the inconveniences of first settlement and the destruction of their precious personal items that travelled the rough bush roads to their new dwellings. Despite adverse conditions their pioneering spirits never faltered, allowing them to follow their dreams and create better lives.

# David Watt



Image: David Watt, *Title unknown* (from "The Dustless House" series), 1992, Acrylic, ink and charcoal on paper, Triptych 95 x 63 cm

The work of David Watt references the popular culture of the mid-Twentieth Century. In the late 1980s and early 1990s he worked on a large body of charcoal and ink drawings, on paper and found objects, which have become collectively known as *From the Dustless House*. Named after a *Popular Mechanics* magazine article, featuring a futuristic self-cleaning home designed to free housewives from domestic drudgery, the drawings employ Watt's characteristically wry humour and sense of absurdity. Taking the magazine's illustrations of everyday tools, bizarre inventions and obsolete gadgets, he enlarges and isolates them on the page, renders them in dramatic black and white, and invests them with ambiguous, totemistic power.

In *Souvenirs from an Older World Order*, Watt draws on another publication of the 1950s and '60s. *Knowledge: the new magazine which grows into an encyclopaedia*, was sold in weekly instalments. Marketed to baby-boomers, the magazine was cheaply printed with brightly coloured, hand-rendered illustrations. Its contents – the promised knowledge – were presented in a seemingly haphazard taxonomy, so that 'Headgear through the ages', might be followed by 'Florence Nightingale', 'Plants of the sandy desert' and 'The steam train: its main parts and how they function'. On a set of ready-made souvenir spoons Watt depicts what at first seems a random selection of illustrations from the pages of *Knowledge*. Made miniature, the images invite up-close scrutiny. Each set of four spoons reveals an underlying order, spelling out the same word.

# Anthony Whyte



Image: Anthony Whyte, *Grater Clock*, 2014, Recycled grater, clock work, 17 x 7 x 10cm

I am a visual artist who for the last 25 years has used found and recycled objects in my paintings and sculptures. They are affordable and unique pieces of functional art that are upcycled, sustainable, imagined and made in Melbourne.

My clocks are made from old signs, vinyl records, VCR tapes, antique teapots, vintage tobacco tins, retro coffee pots, kitchen utensils and many other unusual objects. The movements I import from America, they have a 10 year guarantee and importantly they are silent.

# Various Knitters/Artists



Image: Collection of Kaye Healey, Various knitters/artists, Dimensions variable

## The Crazy Cozy Project

In 2009 I initiated Cozy Competition and together with members of Exeter CWA, and other branches, we raised over \$17,000 to help rural women suffering with breast cancer.

For most of that year 'knit-ins' were held at my farm. The project took us all back in time to an era when women came together to make things and talk about their lives.

We set up a website and a blog and the stories I wrote of each 'crazy cozy' touched women in other parts of Australia - and in England, Scotland, Ireland, France, British Columbia and the United States, who made more 'crazy cozies'.

Many women had either been touched by cancer personally or had lost a family member to breast cancer. The tea cosies here are just a few examples of some of the imaginative work done by these women.

Cover image: Kate Ward, *The Travellers*, 2014, Antique kitchen strainers, brass and copper wire, resin, machine embroidery, Dimensions variable. Photography by Christina Arsenault



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