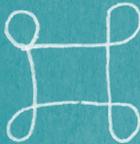
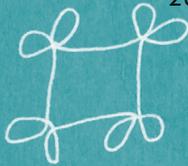


She Turns

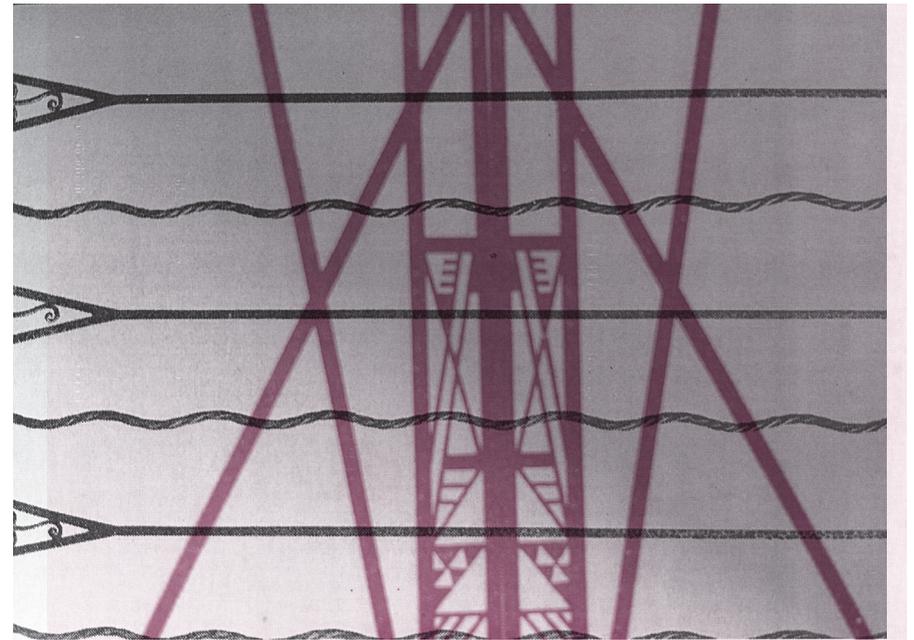
20 September — 15 October 2017

Rebecca Thomas
Meredith Turnbull



MATERIAL EXCHANGE

This project and catalogue were produced on Kulin Nation land. The participants acknowledge the Wurundjeri, Boon Wurrung, Taungurung, Dja Dja Wurrung and Wadawurrung peoples of the Kulin Nation as the first and continuing custodians of these lands and waters. We recognise sovereignty has never been ceded and we pay our respects to their Elders past and present.



What shall we turn into and how and what shall we become? ∞ What do we turn towards and turn away from? ✂ Through physical and conceptual processes of layering, ∞ this project examines transformation as a mode through which to accumulate experience and meaning. ∞ Sharing material research through making, ∞ and through reading monographs, catalogues, technical, theoretical, political and mystical texts the artists explore how symbiotic practices inform the production of artworks across decorative & sculptural formations ∞.

MATERIAL
EXCHANGE



I am a stag: *of seven tines,*
I am a flood: *across a plain,*
I am a wind: *on a deep lake,*
I am a tear: *the Sun lets fall,*
I am a hawk: *above the cliff,*
I am a thorn: *beneath the nail,*
I am a wonder: *among flowers,*
I am a wizard: *who but I*
Sets the cool head aflame with smoke?

I am a spear: *that roars for blood,*
I am a salmon: *in a pool,*
I am a lure: *from paradise,*
I am a hill: *where poets walk,*
I am a boar: *ruthless and red,*
I am a breaker: *threatening doom,*
I am a tide: *that drags to death,*
I am an infant: *who but I*
Peeps from the unhewn dolmen arch?

I am the womb: *of every holt,*
I am the blaze: *on every hill,*
I am the queen: *of every hive,*
I am the shield: *for every head,*
I am the tomb: *of every hope.*



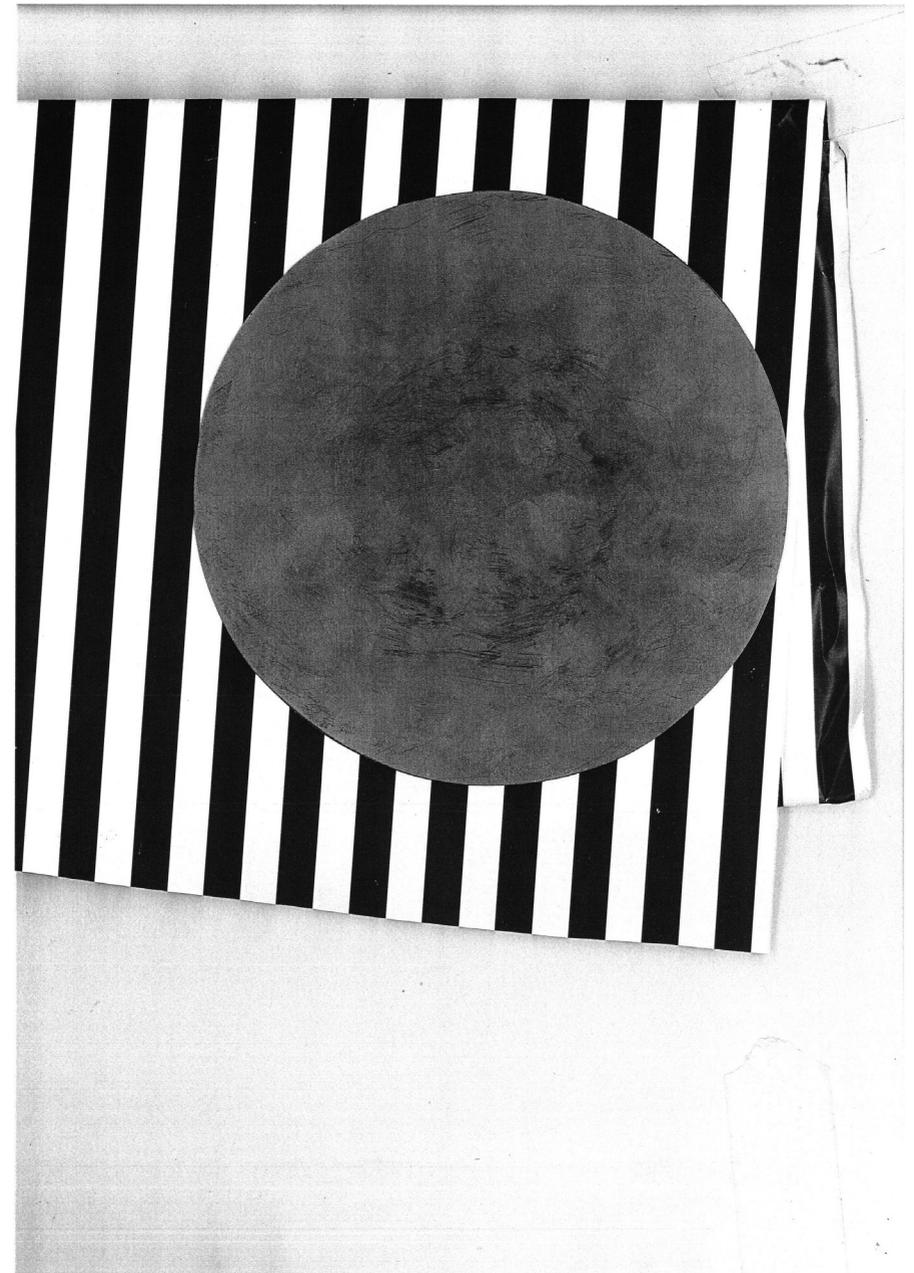
Robert Graves



She Turns

She turns metal sheet into a lick on the surface between volume and space
It tongues the air in red, and white, soft blue and black variations.
She turns the excrement and breath of worms into moulded forms,
Indigestible seeds dot their surface in haphazard decoration.
She forms resin like extruded sap or carved wax into breast-like mounds.
They follow a line of trajectory or inclination,
They turn these pathways and geographies into material
That forms melting, felted topographies across the body.
She turns words into a force that describes and bounds sensation.
She forms words so that their liveliness reaches out
To prickle eyes and hearts and fingers.
She blows and turns the tumbleweed, gathering dust and fibre and pigment.
She breaks into and apart the mass that forms across accumulation
Sending fragments into new formations across the field.
He turns sampling into collections always already present
Across modular arrangements and time.
He turns material into flux arenas that scatter
And puzzle systems, and process and origins.
They turn preciousness on its head
As they form jewels microbial and augmenting along neck and arms and head.
She turns wire looping in upon itself and out again,
Curling spirobolid in the hand.
She turns the world in upon itself and out again.

Meredith Turnbull





Material / Fragments

Kay Abude

11 types of working material/
fragments in the studio,
September, 2017

- 1 photograph of factory in Mumbai (from India trip in 2013)
- 2 pieces of fur cord fabric
- 3 pieces of soft leather
- 4 linen labels 'L for M'
- 5 offcuts of printed linen (from production of *La-la-meadows dress #2*, a collaboration with Chris Dolman)
- 6 navy blue boiled wool offcuts (from production of *Mugavin Overcoat* for 2018)
- 7 plastic bags with masking tape
- 8 references on labour (from an email from Toby Julliff, 21 August 2017)
- 9 quotes about work, labour and production
- 10 pieces of Klein blue dyed canvas (from the production of a jacket, a collaboration with Klara Kelvy)
- 11 offcuts of Belgian oatmeal linen (from the production of drawstring bags)

Fiona Abicare

Coral

Damiano Bertoli

Image of a 1967 performance of

Picasso's *Le desir attrape par la queue* organised by Jean-Jacques Lebel in a tent outside St. Tropez. Script of the first English translation of the play by Sir Roland Penrose.

Terri Bird

Recycled plastic cast on plywood 2017
Worm castings casting 2015
Two leftover polyurethane mounds 2006
Remnant from *Unthinkable relations and other fictions of being*, PVC, air 2004
Green plasticine form 1998
Two wax forms 1991

Ross Coulter

Pencil, tape on dibond
Inside book cover, ceramic from *The Space Between Our Hands* project in collaboration with Jeremy Bakker, 2012
Unfolded paper plane, 1 of 10,000
Offset print on paper with pencil
3D printed disc made by Sean Peoples
Pencil on MDF

Sarah crowEST

These pockets are either destined to be attached to aprons or have been removed from worn out or renovated aprons and as such are referential of the social and corporeal life

of humans.

Materials: Belgian painters linen, dress linens, synthetic polymer paint, woven labels by both Sarah crowEST and Rivane Neuenschwander, 2013-2017.

Andrea Eckersley

Remnants of Triangle (in collaboration with Dell Stewart), 2010, screen - printed, pleated wool, various dimensions.
Remnants of Triangle (dress so short it's a top), 2010, cotton, size 12.
Remnants of Partial Coherence, wool, various dimensions.
Remnants of Partial Coherence (dress toile), cotton, size 12.
Remnants of a wall work, graphite on wall.

Debris Facility Pty Ltd

Melted pewter or commemorative mug
Heat formed mylar strips
Optical etched plastic sheeting
Hi vis lanyard
Neon reflective offcuts with various objects inside as framing device
Chain print packaging tape
Marine grade reflective strip
Industrial rubber offcuts

Christopher L G Hill

4 x postcard size colour photographs of *Freedom and*

Association also featured as material in *Freedom and Association* (MADA building B), images featured found and purchased material from various sources ongoing, and are open to new interactions outside of commerce for the purpose of encouraging growth away from and in the margins of capitalist dreams.

Jenny Hector

Remnants of some shows, 2017- lighting filters with china graph

1. Lee Filter 029 Plasma Red- *Blood on the Dance Floor*- Ilbjerri Theatre Company & Jacob Boehme
2. Lee Filter 731 Dirty Ice- *The Rapture*-Finucane & Smith
3. Lee Filter 201 Full CTB- *Imagined Touch*- Jodee Mundy Collaborations
4. Lee Filter 202 Half CTB- *We All Know What's Happening*- Samara Hersh & Lara Thoms
5. Lee Filter 750 Durham Frost- *The Stellar Project*- Prue Lang

John Meade

1 haystack maquette: one element of an ensemble submitted for public sculpture EO1

1 string of plastic Kathakali dance costume beads from India (re-made for *Green Stacked Heel* (2016)

1 outer casing off-cut from a Styrofoam pyramid
1 curling 'ribbon' - positive mould for *Lilium* (2014)
1 masonite off-cut from studio

Mascha Moje

Trials from the studio for present and future works in material, colour, process and form + 3 thread winders from japan

Spiros Panigirakis

MDF and adhesive component from *Moorabbin* (2014)
Digital print on card component from *Anusha and I* (2012)
Photocopy trial prints for *Opening* (2016)

Sean Peoples

Decouped 3D painted hand
Found ceramic tile
CNC milled MDF

Lisa Radford

Props for generating dialogue (Act 2: Afterworld (Dear Masato, all at once)

Masato Takasaka

Untitled (pegboard) 1979/1999/2017
Household gloss-enamel on display shelf MDF pegboard with blue circle self-adhesive vinyl stickers and black self-adhesive vinyl

Untitled (mochi mochi #1) 2007
found object

Untitled (mochi mochi #2) 2007
found object

Untitled (material fragment) 2001
self-adhesive vinyl on plastic
Window Shopping (Calpico Teal Dot Penthouse & Pavement Redux)* 2016

self-adhesive vinyl dot stickers (2pcs) dimensions variable.

All works courtesy of the artist and STUDIO MASATOTECTURES, Melbourne

Salote Tawale

Ulanda material used in Fijian clothing, in particular for sulu.
Tarp and wax paper, contemporary materials in replacement of natural material, picked for convenience.
Painted calico to stand in for masi, wearable and usable for large drawings.

Sarah Ujmaia

Bathrobe
Blue and clear perspex
Graphite on paper
Dead zebrina leaves

Manon van Kouswijk

A study of the typology of the beaded necklace:
Reference images: page 5 and 11 from artist book "Findings".

Work samples;
Porcelain tests, hand-shaped beads.
Prototype of "No Worry Beads" porcelain necklace.
4 samples of porcelain beads from "1,2,3,4, Chunky Daisy" necklaces No.1, No. 3, Chunky Daisy and No. 5. Porcelain clay pushed through custom-made templates.

Behn Ja Woods

Raku handbuilding clay
Bell
Compass
Hand-woven wool/cotton
Bamboo
Heat-bent pine
Stick
Gold ribbon
Green rope
Bent aluminium pipe, black nylon
Beach glass
Eyelet screw
Collected diverse samples of leaves from plants in the vicinity
Drink an institutional glass of water
Turning/drawing action

To need each other through time we need an obligate symbiosis.

— Donna Haraway

Credits

Henry Clouzot, Art Deco Decorative Ironwork, Courier Corporation, 2012.

Robert Graves' translation of *The Song of Amergin*.

Michael Estrin, *2000 Designs, Forms and Ornaments: An Idea & Reference Book*, 1947.

Charles Voysey, *Arts Club Sympathy Card, With the grape growing out of the heart there cometh much fruit*, not dated - design published in Voysey's 1929 article *Modern Symbolism*. Image source, *The Bookplates and Badges of C.F.A. Voysey - Architect and Designer of the Arts and Crafts Movement*, Karen Livingstone, Antique Collectors Club Ltd, Suffolk, 2011.

Statuette of a Snake Goddess, circa 1600 B.C. from the Palace of Minos at Knossos, Crete.

Donna Haraway, *Anthropocene, Capitalocene, Chthulucene: Staying with the Trouble History of Consciousness*, University of California, Santa Cruz, 2014.

Material Exchange

c3 Contemporary Art Space,

August – November 2017

Facilitated by Meredith Turnbull and c3 Projects

The artists would like to thank Jon Butt, Director and Katie Paine, Gallery Manager, c3 Contemporary Art Space, and Hope Lumsden-Barry.

Meredith Turnbull would like to thank Fiona Abicare, Kay Abude, Damiano Bertoli, Terri Bird, Ross Coulter, Sarah crowEST, Andrea Eckersley, Debris Facility Pty Ltd, Christopher L G Hill, Jenny Hector, John Meade, Mascha Moje, Spiros Panigirakis, Sean Peoples, Lisa Radford, Masato Takasaka, Salote Tawale, Sarah Ujmaia, Manon van Kouswijk, Behn Ja Woods for their generous contribution of material to this project.

This project is supported by the Victorian Government through Creative Victoria, The City of Yarra through the Annual Grants program and the Abbotsford Convent Foundation.



Edition of 50

Typeset in Europa Regular

Catalogue design by Hope Lumsden-Barry

Risograph printed by Alice Kazam

September 2017

