

remember the blue sky



remember the blue sky is an exploration of creating through mindfulness. A study of environments, sounds, colours, textures and smells; peering into the corners of our world and our sensory existence that may often be overlooked.

Mindfulness offers us the opportunity to experience the world through new lenses. New perspectives on beauty, place, and belonging. If we explore through our sensory bodies, we may find that art is in fact all around us. This offers us is an opportunity to be in relationship with more than just humankind, to rediscover the ever-changing and ever-available tapestry of noise, texture, and rhythms of the world in which we move, in which we dance.

Have you heard the sounds outside your window? Noticed the feeling of fabric on your body? The way birds call to one another after sunset? After rain? Have you sat by a river and had a conversation, words written in the ripples that move over your body? The hum of water in your ears?

Such practices consider the makeup of our bodies our soma and our human experience. Creating has often been conceived as a cognitive activity, but what if it could also be from our bodies?

remember the blue sky asks us just that to remember. We return to reciprocity with the living world, merge again with the magic that happens in our bodies, experiencing where the subtleties of various sounds, tastes, touch, smells, and sights collide into kaleidoscopic sensations. An ever-expanding and ever-present exploration of our bodies, of our home.

Removing the binary belief of our minds “thinking” and our bodies “feeling”, *remember the blue sky* questions this separation, whilst emboldening us to explore the space that exists between the two.

Art in many ways, can be thought of as this space between, the place that exists at the edge of our thinking. And where is this place, this edge? Is it an embodied place, a mindful place, a present place?

Colonialism and capitalism have played significant roles in this separation of body and mind. Hierarchy within the arts can be seen as a direct outcome of the way our lives are directed and shaped by this influence. What I believe this

exhibition brings forth is a truth, that creating is a human right, a part of our remembering that all things are interconnected. That we can and deserve to feel safe in exploring our bodies as they are, our surroundings as they are, on this earth, on this day.

Poet John O’Donohue wrote, “the beauty of nature insists on taking its time.”¹ This work encourages a type of slowness that acknowledges this world. A slowness that acknowledges our bodies. A slowness that gives us time to exist in the space between body and mind. In many ways this feels like a direct protest against those that demand a sense of rushing and perfection. Instead, speaking to the direct experiences we have as being just enough.

MAILE BOWEN is a writer, editor and mindful movement facilitator based in Walyalup. She emerged into the literary world at the tender age of 17 when she launched her feminist publication *Accidental Discharge* in collaboration with Gemma Mahoney which they ran for 5 years. Maile is a proud kanaka maoli (native Hawaiian) woman and her work is strongly influenced by her relationship to place and to culture. She recently completed a Bachelor in Community Development and Indigenous Studies and is interested in the intersection between her work in mindfulness, writing, and Hawaiian teachings with community resilience. She runs workshops centred on rest as a resilient act, combining rest-based practices with journaling and somatic movement.

1. John O’Donohue, *To Bless the Space Between Us: A Book of Blessings*. New York: Doubleday, 2008

TESSA BEALE



I have been collecting photographs, recordings, and videos in places where I have tuned in to subtle shifts in light, shadow, texture, colour, movement, and sound. Upon returning to the studio, I developed a process of 'translating' these qualities by hand by enhancing and honing in on these qualities via line and texture on paper and form in wire. This has demanded a slowing down in both the preparation and making of the work. In engaging with the materiality of the charcoal, I attune to adjustments in pressure and contact points in order to achieve results on paper. Mindfulness in the lead-up to the studio-based manifestations and translation is a key component of this work and of my approach to practice. It is one that I aim to extend beyond practice and into my daily transitions. At a broader level, what interests me is a slower quieter consideration of our surroundings and our place in the natural world.

bug heaven, 2024, charcoal on trace, MDF, LED lights, perspex

KRISTEN BROWNFIELD

Morning, (detail), 2024, 1 – 11, digital prints
of film photography, 17 x 24 cm (each)

Towards the end of last year, I purchased a second-hand hammock so I could lay under the tall trees in our backyard, read, and eat my meals outside. The hammock became a reflective place, a place for rest, daydreaming, and drinking my morning coffee.

Morning is a series of analogue photographs I took over the Birak/Bunuru season, of the trees reflected in my cups of coffee. Perhaps they are my attempt to hold onto the trees, as I reflect on the temporal reality of our rental, what the trees bring to my life, and what it means to live alongside them, and more broadly, the loss of trees and green space in our environment.

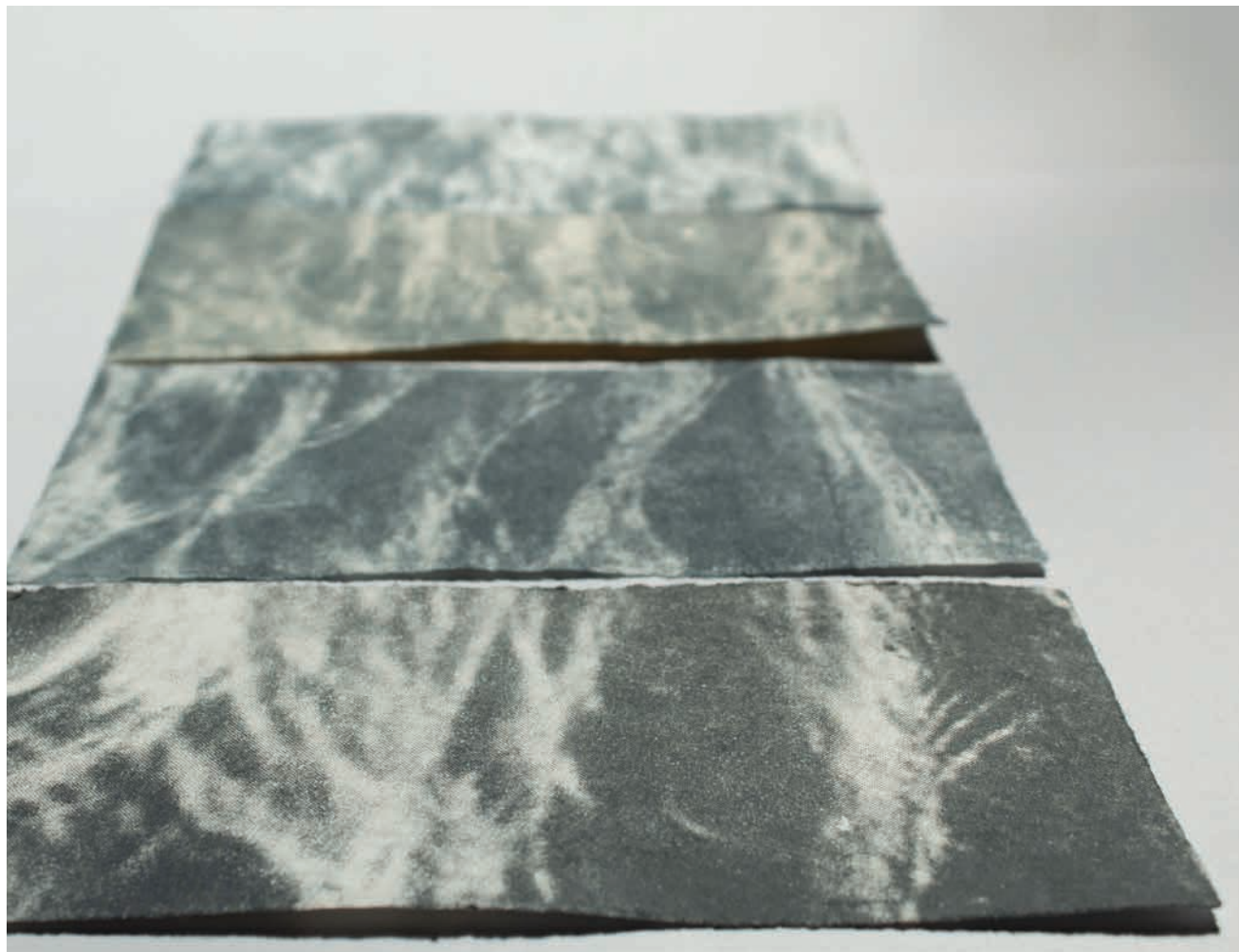


‘Psithurism’ is the word for the sound of leaves rustling in the wind. It derives from the Greek word ‘psythuros’, which means ‘whispering’. I enjoy this sound a lot, and it has consumed me as I’ve made the work for this show and contemplated my relationship with the trees in our yard.

The sound brings me calm and a sense of wonder, telling me the trees are there. It fills our house, my ears, and my entire body. It is hard to imagine life without the sound, without the trees.

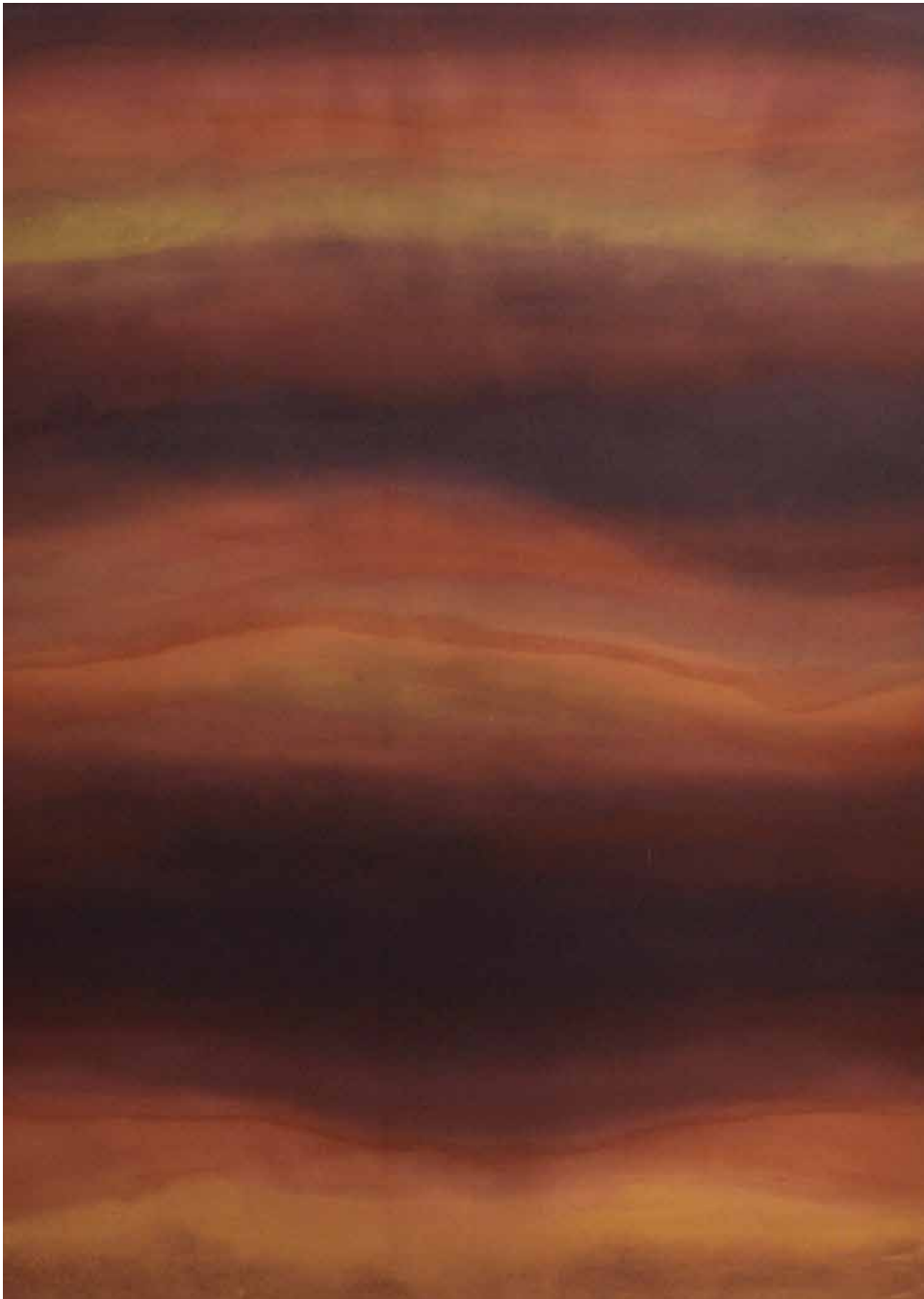
I began recording the sound as I read in the hammock or went about other activities at home. The audio became something I’d listen back to in the studio, a small sample of the environment, or a feeling that I could revisit anywhere.

BINA BUTCHER



Bodies of water have the unique ability to command us to be present, inviting palpable emotional and physiological responses. While water in its essence is ever-changing and unpredictable, it also offers a place of familiarity, clarity, and contemplation. Having grown up in a coastal town, my connection to water is ever-present and it offers me moments of quiet reflection and introspection that are often hard to come by in today's busy world. Through repetitive printmaking processes, I have fragmented and re-unified imagery from video stills to reflect and emulate the rhythmic and textural sensibilities of water; fleeting moments now captured in a static state. Referring to a sense of time spent looking, *Ripple* aims to enable a slower, quieter, and more intimate rumination on our connection to water.

Ripple (detail), 2024, paper lithography on assorted Awagami rice and bamboo papers, dimensions variable



Breathing in and out, 2024, acrylic on raw canvas, 76 x 102 cm

SOPHIE LA MAITRE

Created in response to the quiet moments that punctuate our everyday lives, my series of paintings seeks to capture and celebrate these fleeting instances of tranquillity. Each canvas becomes a sanctuary, inviting viewers to pause, breathe, and immerse themselves in the subtle beauty of our surroundings.

The colours used throughout these paintings are drawn from the quiet moments in my own daily life. The dusky purple shadows that linger just before nightfall, the leaves that seem to shimmer in the light at golden hour, or the weathered red bricks of old houses. These colors blend between washes of paint in thin applications, creating harmonious arrangements that evoke a sense of calm and nostalgia. These translucent veils can vibrate or breathe, reaching out into the room, and adjusting the atmosphere and presence of a space through a dialogue of pigment.

The works echo the delicate memories of moments I aim to capture. The process of painting itself becomes a meditation. A time to disconnect and truly focus on the present moment.

In our daily lives, we often struggle to sit still and truly be present. By distilling my moments of tranquillity, I invite viewers to do the same. Allow your eyes to unfocus and look out into the soft layers of colour. Similarly, give yourself the time to reflect on the quiet instances that punctuate your day.

SOPHIE G NIXON

Amalgam is a celebration of interconnectedness amongst the chaos, with no piece greater than the sum of its parts. Crafting this work has immersed me in a dream-like flow state, allowing for rumination on deep time and its reflection in materials. Working with an array of found objects, such as metals and stones, pearls and bones, I feel as if I'm time-travelling, journeying from the depths of our earth to the expanses of space: from the micro to the macro. How did all of this come to exist? How was it made or composed? What is newness? Where will these materials be once I'm gone?

During the creative process, I reflected on my underlying concerns surrounding consumption, material hierarchies, and the perceived value of resources. The anxiety I feel is that we humans are rapidly eating through the planet's resources, continually mining, melting, mixing: and made new again and again. A machine that won't stop making. In response to these concerns, I slow down and focus on what's available in my surroundings, and what hidden objects can be given life. I observe closely, touch, and play with different materials, questioning their origins and contemplating their longevity. Through the making of *Amalgam*, I endeavour to honour the human labour and environmental energy invested in these earthly resources.



Amalgam (detail), 2024, cotton perle thread, remnant fabric, abalone shell, bone, pearls, miscellaneous jewellery, assorted metals: aluminium, bronze, copper, gold plated copper, steel, silver, assorted minerals: agate, coal, jade, quartz, turquoise, rose quartz, 70 x 107 x 5 cm

ARTIST BIOGRAPHIES



TESSA BEALE (She/Her) is an artist and arts worker based in Boorloo/Perth with a multidisciplinary practice. She is interested in the transient nature of observed shifts in light, shadow, texture and movement and the potential for quiet moments encountered in nature when in unhurried time. Via sound, drawing, print, sculpture and photography, she goes about extracting particular qualities, properties and characteristics, changing the scale at which these are observed and establishing new conditions for these observations. Beale has undertaken residencies both locally and overseas at SIM residency in Iceland, Fremantle Arts Centre and Midland Junction Arts Centre, and has exhibited in local and international exhibitions since graduating with a Masters of Fine Arts and Art and Design Studies (Hons) at Curtin University (2014). She currently works between her home and shared studio at Rook ARI in Carlisle.



KRISTEN BROWNFIELD (She/Her) is an artist living in Boorloo/Perth, who grew up on Mooro Noongar Boodjar. She holds a Bachelor of Arts (Visual Arts) from Edith Cowan University and a Bachelor of Arts (Fine Art) (Honours) from RMIT University. Kristen sees her art practice as a way to remain curious about the world around her. In particular, she is interested in how we relate to the natural environment in which we are entangled. Her work unfolds through observation, listening, and finding connections. It is often temporal in nature or site-related, composed of gleaned materials, samples of sound or video, writing, drawing and images. Some of her recent projects include *repackaged*, an exhibition at Pig Melon, an Artist Residency at the Commonwealth of New Bayswater Post Office, and *dust and rocks*, a fleeting installation inside Gotham Studio Peek-a-boo gallery. She has also had the pleasure of writing for others' exhibitions, Jess Tan's *inner ear* at sweet pea gallery, and Dionne Hooyberg's *Special Treat* at Fremantle Art Centre.

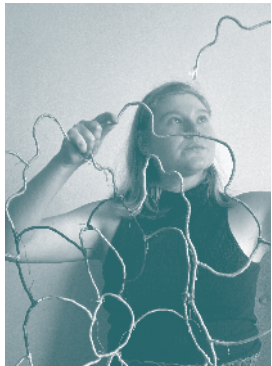
BINA BUTCHER (She/Her) is a Western Australian artist, living and working in Boorloo/Perth with a Bachelor of Fine Arts from Curtin University. Butcher's practice aims to directly reflect the world around her, both the natural and built environments. Her work explores seemingly unnoticed aspects of daily life and fleeting, ephemeral moments within the natural world. Primarily exploring printmaking, sculpture and installation; her process-led practice encourages interaction with instances commonly overlooked and allows for reflection and quiet engagement with spaces we interact with regularly.





SOPHIE LA MAITRE (She/Her) is a painter who lives and works in Boorloo/Perth. Her practice is focused on a deep appreciation for the seemingly ordinary and the unnoticed in the fleeting moments of our daily lives. Her abstract paintings reflect an intense engagement with her surroundings echoing the impressions from her residence near the coast, and express her appreciation of a natural quietude. Recording passing colours and compositions to be stored

in her archive of source material. These remnants, captured through small photographs and delicate drawings, become the raw material for her paintings. Since graduating from Edith Cowan University with a Bachelor of Arts (Honours) (2017), she has exhibited regularly, undertaken several residencies and had her work acquired by private collections across Australia.

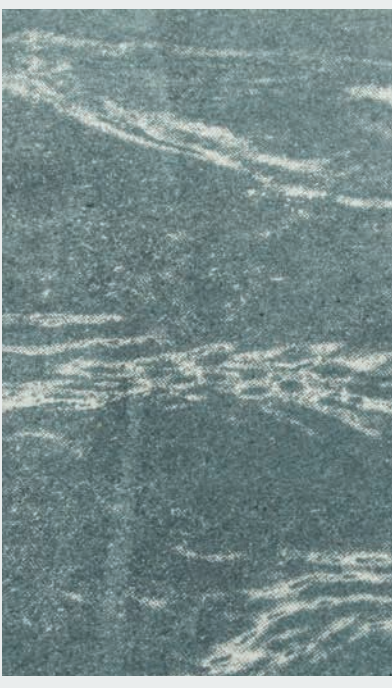


SOPHIE G NIXON (they/them) is an interdisciplinary artist specialising in textiles and occasionally integrating plants into their soft sculptures and installations. Their artistic practice revolves around healing, repair, and a conscientious material approach. Sophie conducts sporadic workshops, teaching hand-stitching and mending skills. They makes work from ROOK ARI, a collaborative studio in Carlisle, Perth/Boorloo. In 2022, Sophie held a solo exhibition titled *Many*

Threads at Cool Change Contemporary and participated in group exhibitions at CAVES Gallery (VIC) and Ellenbrook Arts (WA). Previously they have exhibited at PS Art Space (2021) Mundaring Arts Centre (2019) and Goolugatup Heathcote (2017). Sophie is a recipient of the Emerging Artist Award from the City of Belmont's Art Awards (2021), They have also undertaken residencies at Midland Junction Arts Centre (2019) and Mt Flora/Star Swamp supported by the City of Stirling (2021).

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DADAA Gallery
4 May - 8 June 2024



**Tessa Beale / Kristen Brownfield / Bina Butcher
Sophie La Maitre / Sophie G Nixon**