

Breaking Boundaries Lone Goat Gallery 7th May – 28 June

Breaking Boundaries features the work of eight Northern Rivers Creative artists traversing the theme – Breaking Boundaries.

Each of the selected artworks investigate and respond to the theme in a variety of ways, broadly challenging the complexities and interstices between cultural, technological, material and social boundaries.

Exhibiting artists include; Billie Bridle, Charlotte Haywood / Edward Horne, Eden Crawford-Harriman / Holly Ahern, Gala Jane, Joanna Kambourian, Penny Evans, Stefano Pedrini and Todd Clare.

Photography by Jaka Adamic









Billie Bridle

Billie's series of work 'Blue Light Disco' comments on society's immersion into the digital realm and invites viewers to consider the detriment of technology. Blue light emissions, and their potential effects, due to excessive use of technology are only now being recognised as the culprit linked to a myriad of disorders. Although the personal, commercial and communal benefits of this digital era are exponential, observers fear humankind may freefall into this 'parallel universe'. Lyrics and text within the collection of works allude to the vice-like grip of the digital era, asking viewers to break the boundaries, dissect the subtext and relearn how to live in the present.

Celine, 2021, Acrylic on canvas 51 X 61cm \$560
Mercury, 2021, Acrylic on canvas, 51 X 61cm, \$560
Lust, 2020, Acrylic on canvas, 61 X 76cm, \$550
Champagne, 2020, Acrylic on canvas, 90 X 120cm, \$1290
Ethical Fashion, 2021, Acrylic on canvas, 46 X 46cm, \$420
The Morning, 2021, Acrylic on canvas, 46 X 46cm, \$475
Epitome, 2020, Acrylic on canvas, 90 X 90cm, \$590



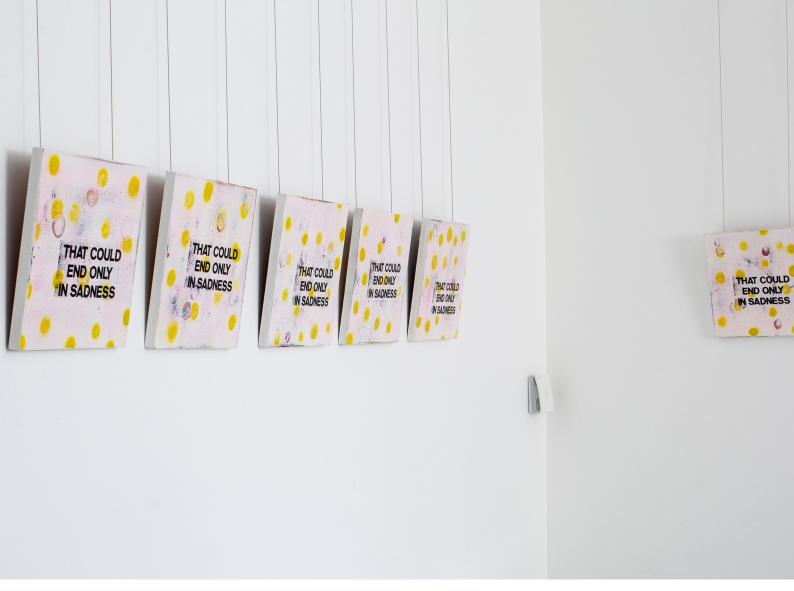
Charlotte Haywood / Edward Horne

At a time of environmental flux, Haywood & Horne's work questions our infatuation with the material. They explore currencies, cargo cult, animism, social media, phenomena, and fetish in the information age through experimenting with such commodities as: copper, bamboo, shells, lingerie, rice and silk. Copper and bamboo dominate the works as a salute to the diverse properties that both metal and plant hold and teeters between the long tourist lines exiting via the digital gift shop and the mountains of elemental extravagance and earthly provisions.

Shelter Skelter, 2019, Copper, brass, mirror finish stainless steel, shou-sugi ban ply, 195 x 150cm, \$3,800

Tsunami, 2019, Bamboo, copper, ply, 92cm x 190cm, \$3,800





Eden Crawford-Harriman / Holly Ahern

Holly Ahern and Eden Crawford–Harriman's practice stems from a year of undertaking honours research during the government–mandated isolation of 2020. Their work centres upon the investigation of materials through a dialogue that is both playful and intimately negotiated. By examining collaborative practice as the assemblage of ideas and skills, Ahern and Crawford–Harriman carefully weave together stark juxtapositions between outmoded technology, found objects, contemporary painting and textile sculpture.

Soft Edges, 2020, Mixed Media, 200 x 150 cm, POA

Jawbreakers 1–6, 2020, Aerosol paint and Screen Print on Canvas, 25 x 25 cm, \$250





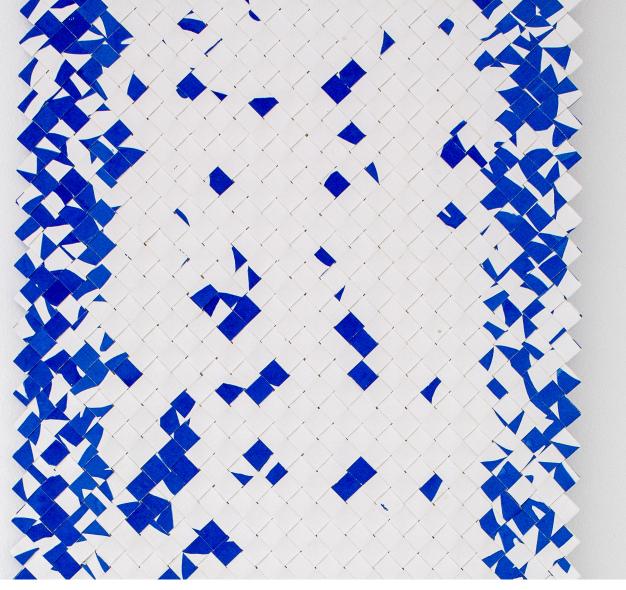




Gala Jane

Gala draws connections between text and found objects to present the everyday sexism that she and her peers experience. Gala has chosen a section of three works from the series 'I Have A Voice' to respond to the theme of Breaking Boundaries. These phrases are there to break down the constructs society has created for the "ideal woman", someone who apologises for something they haven't done, someone who is modest about their looks and someone who would never consider being sexually explorative. Ideal, however only to support the patriarchy. It's time to speak up and break these boundaries. Her work is there to question, call out, educate, and be relatable by taking objects shrouded in secrecy and privacy and placing them front and centre where the viewer cannot miss them.

I Am A Slut 2, 2020, Framed Digital Print, 37.4 x 57cm, \$650
I Am Not Sorry 2, 2020, Framed Digital Print, 37.4 x 57cm, \$650
I Have An Amazing Ass 2, 2020, Framed Digital Print, 37.4 x 57cm, \$650



Joanna Kambourian

Joanna's practice explores the complexity of cultural identity and is an examination of contemporary manifestations of personal, cultural and social identity.

'Scattered Amongst You Everywhere' breaks boundaries around the traditional craft based processes in unexpected ways to refer to concepts around the transgression of the borders and boundaries of personal, cultural and social identity. Made using an experimental paper weaving technique, Joanna has adapted to construct her own carpets as a reference to the lost skills of carpet making and refers to her Great Grandfathers' carpet shop.

Scattered Amongst You Everywhere, 2016, Screenprinted wallpaper, folded and woven, sewn together with linen thread, 270 x 40cm, \$2200





Penny Evans

Penny Evans' installation 'Our Ancestors are Always Watching' references a phrase Gomeroi frontline activists often say when referring to spiritually ever present old people and country witnessing the seemingly ongoing and never ending desecration of sacred country and its peoples.

The destruction of sacred sites, relentless deaths in custody and the colonised mentality of the white patriarchy worshipping 'progress' at all costs are driving Indigenous people to extinction. This artwork represents the power of Waabi (Grandmother) spirit and the connection to the matrilineal law lineages running through Gomeroi female bloodlines.

Our Ancestors are Always Watching, 2020, Ceramics, iron oxide, pooling glaze, glaze, Raffia, artist's hair, dhinawan (emu) feathers, 131 x 130cm, not for sale

Penny Evans, Our Ancestors are Always Watching, 2020, clay, pooling glaze, slip, emu feather flowers, 30 x 40cm, POA



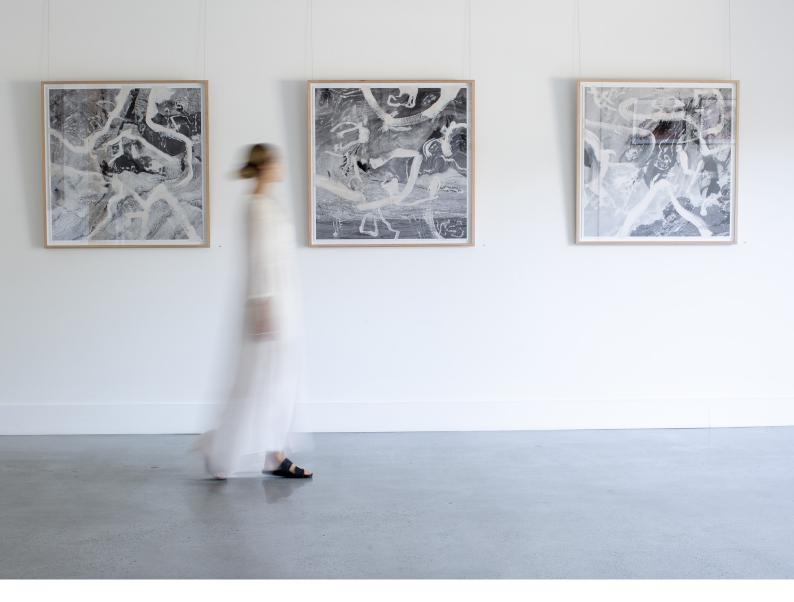




Stefano Pedrini

For Pedrini, when conceptualising the theme Breaking Boundaries, his point of departure is entwined with the elusive nature of time. Time, in the most non-linear sense, continues to move beyond all boundaries, yet in the same moment is the very construct that places us within certain boundaries. Through art, time is both halted and infinite. As the concept of time is hard to grasp, Pedrini uses paint to intuitively draw upon and express what surrounds his everyday life. He is innately curious how his own momentary creative outcome enables one to transcend beyond physicality and enter into a world of limitless imaginative thought. As the artist, he places his imagery in front of the viewer, offering a visual experience that is completely organic and out of his own control as the artist. The works then become 'boundless' in how they are perceived and experienced.

Kasbah, 2021, oil on canvas, 122 x 152cm, \$4900 Google, 2021, oil on canvas, 122 x 152cm, \$4900 Trigono, 2021, oil on canvas, 122 x 152cm, \$4900



Todd Clare

Todd Clare finds stillness in photographing the landscape and holds these infinite moments in large painterly abstractions, usually shooting tight, transitional areas between environments. More recently as freedoms to travel have changed, Todd has begun interacting with his photographic work, integrating drawing and painting on the finished surface. Clare's body of work 'SUNYA' includes three photographs captured in Patagonia in 2019 each containing a space, or void, representing a sense of emptiness and questioning the idea of boundaries. With SUNYA representing the Sanskrit word meaning emptiness, Clare has embodied a Buddhist concept in his painting approach through observing moments and ideas taking form from what is seemingly empty space. He writes; "A boundary, like any word or idea, arises as a thought. So for a boundary to be broken—from a psychological perspective—we must let go of the thought or concept and return to emptiness".

SUNYA III, 2021, Acrylic on printed cotton rag, 95 x 95cm, \$3,900 SUNYA II, 2021, Acrylic on printed cotton rag, 95 x 95cm, \$3,900 SUNYA I, 2021, Acrylic on printed cotton rag, 95 x 95cm, \$3,900