Extensive public and private gardens in my neighbourhood make nature part of daily urban life. Native and exotic species of plants remind me of how the local and global are interwoven as is the connectedness of past and present. The plant world can stand as a metaphor for bringing together different styles, cultures and belief systems and ways of life to create something new, but still bear traces of original sources.

The work for the Project Space begins to investigate ways of communicating some of the insights and relationships gleaned from the daily interaction with my neighbourhood environment. Materials used have strong associations with natural, historical and technological times.

Jenny Willie, August, 2012

List of Works (Left to Right)
What Lies Beneath (?) #1, charcoal, mylar and found images on paper, 2012, 760 x 575 cm
What Lies Beneath (?) #2, oil paint and shellac on paper, 2011-2012, 760 x 575 cm
What Lies Beneath (?) #3, charcoal, found image and object on paper, 2012, 760 x 575 cm
What Lies Beneath (?) #4, oil paint and shellac on paper, 2011-2012, 760 x 575 cm
What Lies Beneath (?) #5, charcoal, mylar and found images on paper, 2012, 760 x 575 cm

All works $220 each.
Please contact the artist directly for queries.
Jenny Willie: jennywillie@live.com.au
Breathe
Ellie Ray

10 August – 1 September 2012
NEW MEDIA GALLERY

The installation *Breathe* combines the moving image and fragments of photographs pinned to the external wall of the New Media Gallery. The video ‘space’ and the projected movement within that space act as a metaphor for the mind – that concealed physical dimension understood in terms of its actions to think, react, remember and forget; imagine and dream.

*Breathe* represents a minimal constructed space set before the camera where light is manually manipulated to symbolically suggest the minds retrieval process. The photographic series represent mnemonic systems – fragmentary totalities suggestive of the minds state of flux and pattern of thinking and perceiving.

Ellie Ray’s practice for the past 15 years has incorporated analogue constructed photography. The majority of her work is created on a table - top set before the camera. Whether creating intricate small-scale sets or minimal abstract spaces, her focus has predominantly been on the emotive potential of light and its ability to create ‘images’ through reflection.

Ellie Ray, August, 2012
Parallel Worlds
Celeste Aldahn & Ray Harris

Celeste Aldahn graduate from the South Australian School of Art in 2012 with Honours (First Class). With a background in performance, her work consists primarily of sculpture and installation. Through her work, she investigates facets of contemporary Girl Culture and its intersections with alternatively spiritualities. Currently, Aldahn is a JUMP National Mentoring Program participant under the mentorship of Sydney artist Mikala Dwyer. She co directs at Adelaide’s FELTspace ARI and has participated in solo and group exhibitions nationwide, including Adelaide’s Jam Factory and Contemporary Art Centre of South Australia; Sydney’s Firstdraft Gallery; Canberra Contemporary Art Space; and Disco Beans in Melbourne.

Ray Harris is not a middle-aged man as her name might suggest. Her work focuses on the psychological struggles and complexities of self-concept, focusing on prevailing everyday self-delusions, deceptions and fantasies we create to cope with the complexities of repressed desires, feelings, anxieties and psychological pain accompanied by the facilitation of unawareness. Fascinated by mental spaces, she explores these issues through (often) autobiographical interpretations of universal conditions in the dual creation of sculptural spaces and performative video embodying inner and outer experience in installation. Ray is a Masters (Research) candidate at UniSA. She has exhibited in Adelaide’s AEAF (Hold me Close and Let me Go 2011); SASA Gallery; CACSA; and Hugo Michell Gallery. She also exhibited at InFlight ARI (Hobart 2011), Next Wave (Melbourne 2010), Gil and Moti Homegallery (Rotterdam, Netherlands 2009), and Super Market Art Fair (Sweden 2012). Ray has been a co-director of FELTspace ARI, Adelaide since 2010.

Parallel Worlds approaches the concept of parallel realities co-existing within one’s own from psychological, spiritual and pop-culture perspectives. The result is a playful and transformative installation involving participatory individual and collaborative works by Ray Harris and Celeste Aldahn.

A parallel world is a hypothetical self-contained reality co-existing with one’s own. The work featured in *Parallel Worlds* will explore the topic from the personal perspective of Ray Harris and Celeste Aldahn, whose work both find aesthetic similarities and closely align with the topic. The exhibition will feature two discreet bodies of individual works intertwined within a collaborative transformation of the gallery space.

10 August – 1 September 2012
FRONT GALLERY
### Clockwise from entrance:

1. Fantastical Escapes (Raindrops), 2010, Ray Harris  
   - $300

2. Fantastical Escapes (The Hole), 2009, Ray Harris  
   - $225
   - **Relics, 2011, Celeste Aldahn:**
     - Resin Crystal with LED  
     - Ceramic Candle  
     - $40  
     - $20

   - $50

4. Fantastical Escapes (Rainbow), 2010, Ray Harris  
   - $300

5. Fantastical Escapes (Growl?), 2009, Ray Harris  
   - $300
   - **Relics, 2011, Celeste Aldahn:**
     - Ceramic Candles  
     - Smiley Relic  
     - $40 each  
     - $50

6. Fantastical Escapes (The Climb), 2009, Ray Harris  
   - $300
   - **Relics, 2011, Celeste Aldahn:**
     - Resin Crystals - Glow in the dark  
     - With LED  
     - Ceramic Candles  
     - Ceramic Star Toppers  
     - Ceramic Witches Mounds (Blue, Ballerina and White  
     - Smiley Relic -  
     - Salt Crystal Rocks with Eyes  
     - $40 each  
     - $60 each  
     - $50 each  
     - $30 each  
     - $70 each  
     - $60 each  
     - $50 each

7. If you’re Happy and You Know It, 2010, digital video, Ray Harris  
   - $60 each

8. Parallel Forest, 2012, installation, Celeste Aldahn and Ray Harris  
   - $60 each

9. Cavern Watercolours, 2012, Celeste Aldahn (clockwise from bottom left)
   - Ghost; Girl with Cat 1; Crystal Ghost; Girl with Ghost;  
   - Ghost Supper; Girl with Cat 2  
   - $30 each

10. Witches Cingulums/Ropes, 2011, Celeste Aldahn  
    - $60 each

    - $60 each

    - $60 each

13. Fantastical Escapes (I’m Here), 2010, Ray Harris  
    - $300
    - **Relics, 2011, Celeste Aldahn:**
      - Resin Crystals with LED  
      - $50 each

14. Relics, 2011, Celeste Aldahn:
    - Ceramic Witches Mound  
    - Ceramic Candle  
    - Witches Cingulum/Rope  
    - Salt Crystal Rock with Eyes  
    - $40  
    - $30 each  
    - $20  
    - $50 each

15. Fantastical Escapes (Give Up), 2010, Ray Harris  
    - $300

16. Land Mind, 2010, digital video, Ray Harris  
    - $60 each

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All works courtesy of the artists.  
Please direct all queries directly to the artists:  
Celeste Aldahn: cj_aldahn@hotmail.com  
Ray Harris: damnedthatsgood@hotmail.com

10 August – 1 September 2012  
FRONT GALLERY
All together now  
Lachlan Anthony, Bron Batten & Clare Thackway  
10 August – 1 September 2012  
MIDDLE GALLERY

The exhibition, All Together Now, co-curated by Lachlan Anthony, Bron Batten and Clare Thackway, draws together three interdisciplinary artists who engage their families in performance driven art making. Within this field of thought, art becomes a communicative space, a context to explore the understanding of family ties outside the boundaries and inhibitors of day-to-day interaction. This liberal space is intended to open cracks and allow the flow of empathy, humor and emotional participation.

Each work demonstrates a two-fold approach to the construction of meaning: that which is experienced by the viewer witnessing an intimate and often idiosyncratic interaction, and that of the family member whose participation becomes part of collective memory, a record of family history. These constructed scenarios may be understood as a re-defining of Family Portraiture. These portraits have the opportunity to re-write the past, extend lives and approach hidden scars.

These experiments in family communication are intended to provide the seminal base for an ongoing body of thought and work, expanding through visual art, theatre and workshop driven research.

Bron Batten’s video excerpt from the award winning live performance work Sweet Child of Mine, Art Rules is a dialogue between a 28 year old artist, and her sexagenarian parents.

As they discuss theatre, art and Bron’s own personal artistic history, their insights are poignant, earnest and at the same time painfully hilarious.

The work is an examination of art and performance through the eyes of non-artists, but more importantly, it is an investigation of what contemporary art means to older generation Australians. In particular, how do they connect and relate to it? And is it in any way relevant to their lives? Art Rules takes on these questions in a very personal way, with both the child and the parent attempting to negotiate the artistic, social and generational distance between them to find common language and a shared experience.
Lachlan Anthony's Grande Father Clock photographic series documents a 2010 performance in which a perceived version of time was dramatized by assigning men from the one generational lineage to each of the three hands of a clock; the second, the minute and the hour. The hypothesis was that over the course of a finite period, the human perception of time flow would be different from the rational modularity of a clock, and hence, through a constructed juxtaposition of human and clock, the gap between perceived time and modular chronology would be exposed.

In Anthony's work the pseudo-scientific concern of the prime experiment becomes a vehicle to explore nuances of intergenerational similarity and difference. The act of assembling three generations of men from the same family frames the affect of lived time upon the human body, and derivatively the universal paradigm of growth and decline.

Anthony's live performance featuring Morgan Anthony, Lachlan Anthony, Melanie Anthony & Tod Anthony - The Anthony's is a relational project that developed out of a desire to communicate with his family on a plane that transcended everyday exchange. The space of the artwork becomes a hyper-reality facilitated by his brother's (Morgan) musical wisdom. The production hinges on the negotiation of family history through lyric, instrumentation, and the fantastical adaptation of the nuclear family as a folk band. The process of bringing his family to Tasmania for a live gig translates to a warm celebration of familial connection, inclusion and musical therapy.

In Clare Thackway's video portrait A Lesson in Bird Watching, an aging farmer speaks of his recollections of native birds that co-inhabit his property. His selective affection of certain birds is contradicted by a ruthless sense of intolerance towards others whose behavior he finds cruel and a nuisance. Despite the intimacy in baring witness to an old man's habits, elements of the 'tall tale' find there way into the dialogue, exaggeration afforded by memory. This intergenerational project, although centered on a biased ornithology lesson, speaks more subtly of a family history with tensions of pride and regret.

All Together Now, titled after the exhibition, is a documented discussion between Clare and her three artist siblings, Giles, Hilary and William on how they could collaborate to make a family portrait. Sitting at their old home-school desks in the house they grew up in, they discuss their personal and collective history and their individual approach to art making. Though the collaboration has not yet eventuated, what remains is a portrayal of their “often tenuous” relationship dynamics. In this controlled scenario, Thackway considers the fine line between particularity and universality of familial connectedness and seeks to rethink the classical genre of family portraiture as a communicative space.

Thackway's series of painted portraits are the beginnings of a larger on-going body of work. Through the systematic and confined approach to the subject and medium, formal and narrative relationships between the paintings begin to form. The paintings serve as a backdrop or literal reference point for this exhibitions play on the dynamics between the artist, sitter/participant and viewer.