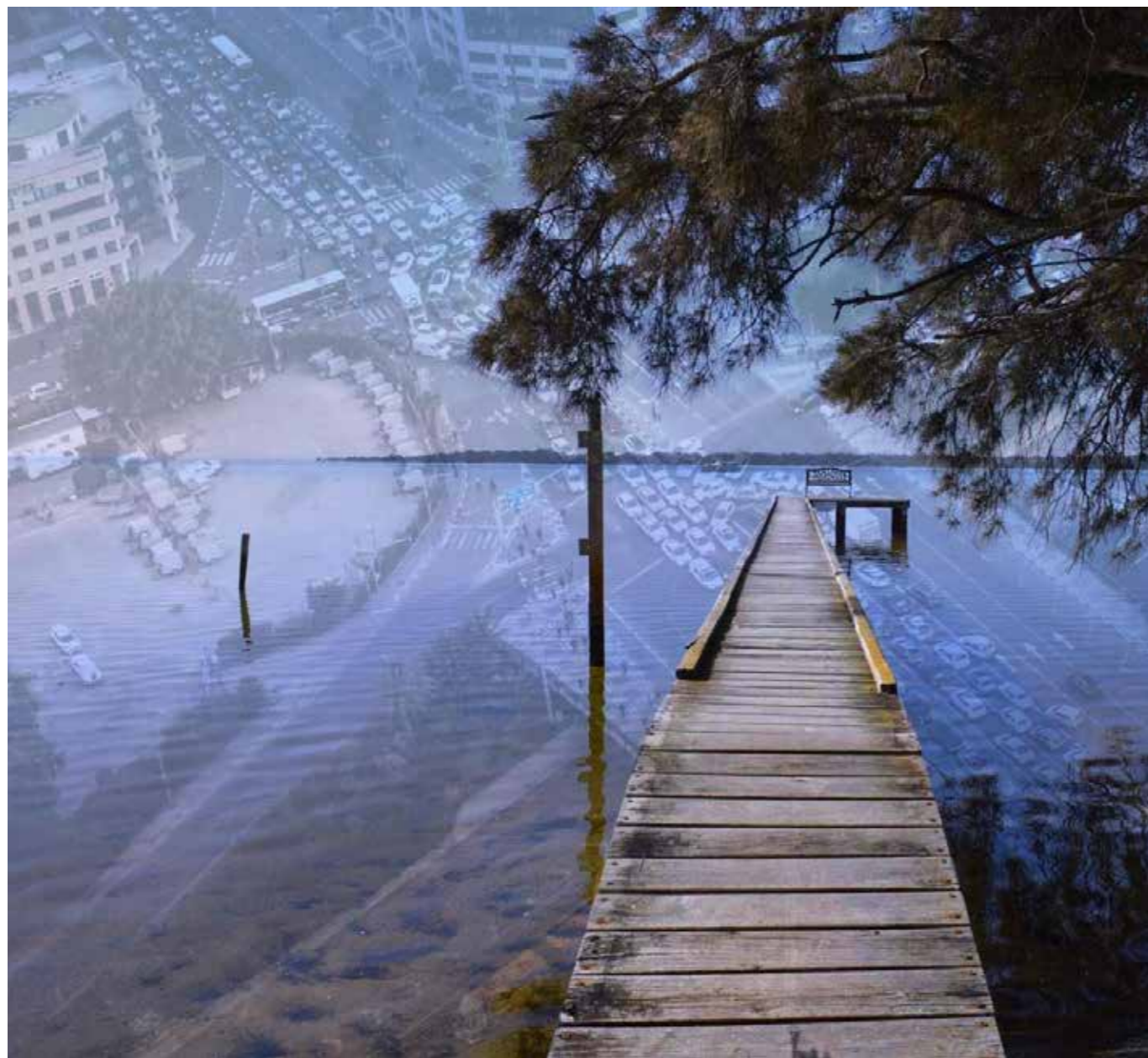


CONTEMPORARY ART SPACES MANDURAH
22 Sept - 21 Oct 2023

STILLNESS





Cover: Lucy Gray: *Self/Reflection* | Lightbox with ink, whiteboard markers, transparent film, sgraffitto | 38cm x 28cm x 6cm |
 Photographer: Courtesy of the artist.

Inside Cover: Liana McNeill: *Stillness in a Chaotic Mind* | Film | Variable |
 Photographer: Courtesy of the artist.

The City of Mandurah acknowledges and pays respect to the Bindjareb people, who are the Traditional Owners and First Peoples of this land. We pay respect to the Elders past, present and emerging and acknowledge the continuing contribution they make to the life of this City and this region.

“Culture is health. Your body is happy because you’re performing. Yeah, and it’s you, it’s your land, it’s your dance, and that inside makes you healthy inside”.

Franklin Nannup, Elder and Actor

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“Life’s most precious moments are not all loud or uproarious. Silence and stillness has its own virtues.” Kilroy J. Oldster, *Dead Toad Scrolls*

In our busy and complex world, stillness of mind has become elusive and, to some, sacred. During the pandemic of 2020 – 2023, one solution for our inability to physically attend events, meetings, workshops, and gatherings was to move life online. As a result, we swiftly became digitally hounded with learning opportunities and social engagement activity.

Since the gradual movement back to ‘normalcy’ post-pandemic, our lifestyles have seemingly intensified. Instead of our work and life relationships becoming more balanced, our days have become more hectic, focused on fast-paced production, with every moment packed and every breath accounted for.

Stolen moments of time, personal beliefs, meditation, sentimental objects, repetitive movements, and daily rituals and beliefs are some of our cherished and valued pathways to stillness: essential in counteracting the ‘noise’ of life and allowing us to focus on our own, and our community’s, health and wellbeing.

The importance of ‘stillness in our lives’ was the catalyst for this group exhibition by 31 artists connected to the Peel region. The curatorial concept was broad, allowing for the artists’ personal interpretation and freedom of investigation:

Stillness is a calm, quiet, motionless state.

Stillness can examine that which we give greater deference to as individuals or a society: what we honour and treat with more care or regard; with deeper reverence and respect; which inspires us to find that space of stillness, even if for just a brief, ethereal moment.

Stillness can examine those moments, actions

and causes that bring us to stillness: the state of being calm, peaceful, and untroubled; an inability or unwillingness to speak; a lack of movement, motion or progress; a temporary stop in action or speech; speechlessness, quietness, reserve, hush, noiselessness, quietude, soundlessness...

The responding artworks are thoughtful and varied, sharing ‘big picture’ thinking alongside micro-focused attention. Use of media stretches from traditional painting, print and sculpture through to multimedia presentations comprising kinetic movement and sound. Collectively, the artists acknowledge the immersion into our natural environment along with the philosophy and act of mindfulness practices as pathways to seeking and attaining stillness, however elusive or brief.

Trevor Blyth, Pauline Bright and Corrine Rapley articulate the significance of humanity’s relationship with nature, and its calming and contemplative influence through their paintings *Introspection, On Reflection and At the Still Point of the Turning World*.

While Jill Fryer reveres the magical stillness found in the beauty of moonscapes within her *Moon* series paintings, Stephne Sands shares with us her wonderment of looking up into old-forest canopies through her suspended installation *A Walk Amongst the Sentinels*.

Deidre Robb presents her search for stillness and contentment in *The Comfort of Nature*, a collection of intimate textile and stitch bush-landscapes, while Maria Mitchell’s *Flow* takes us on a multimedia visual journey observing humanity, both at play and bought to a standstill, amongst our natural waterways.

Michelle Campbell, Irene Dymond and Jane Whelan discuss the ‘act of creating’, as a conscious mechanism to reach inner stillness.

They use specifically composed still-life scenes as well as those naturally composed by nature as their influences for *Stillness in Life, Unplugged* and *A Moment in Time*.

The observation of birds, birds in flight, and birdsong bring Judith Gardiner, Elli Moody and Carol Clitheroe to stillness. Each artist has narrated their individual experiences using their preferred media of textiles in *Wings of Peace*, print installation with *Flock*, and ceramics in *Bird Song*.

Animals as symbols for stillness was a key connector for several artists. Philomena Hali introduces us to the praying mantis as the universal symbol of stillness in her Bojagi work *Looking Beyond*, while Serena Utgard uses the hummingbird as a symbol for masking turbulence under the perception of tranquillity in her mosaic piece *Beneath the Surface*. In her painting *Selkie*, Sharon Hume shares the story of the Celtic legend of the Selkie finding blissful stillness on return to its ocean waters and we are taken on a gentle journey through nature by Sally Webb in her collection of coloured pencil, animal-symbol inspired Mandalas.

Gabrielle Smith used her daily practice of mindful, stillness meditation to generate subject matter for her mosaic installation piece *Take Stillness with You Wherever You Go*, while the meditative, repetitive movements of hand stitching the cross motif and simple linear patterns over naturally dyed fabric inspired Emma Dusci’s textile piece *Conscious / Unconscious Meditations*.

In contradiction, the philosophy of perpetual time and movement oppose the literal achievement of physical stillness. The concertina, hand printed book *Time Never Stands Still* by Judy Evans explores the constant circularity of time, and Jo Wood and Alex Winner use movement through kinetics, sound, and digital travel to lure us into stillness with their collaborative work *Journey to Stillness*.

Beate Kratt’s encaustic work *Timeframe* captures a singular moment in time, a pause securing a significant memory, while Gisela Züchner-Mogall encourages an appreciation of pausing time in her industrial assemblage *Tranquillity*, stressing the significance in life to find stillness amongst chaos. Similarly, Sheila McNeill infers the idea of time suspension by representing the seemingly impossible vision of vertically sleeping sperm whales in her silk painting *Suspended in Time*.

Lucy Gray’s introspective response to humanity’s compulsive relationship with social media in her work in *Self/Reflection*, and Peter Munday’s emotive painting *A Moment of Silence*, paying homage to serving soldiers, invite us to contemplate broader, global themes.

Tanja Schumann explores the evocative nature of light and its ability to alter our physical and mental states in *Floating* while Louise Alexander and Alex Winner challenge the intersection of physical, universal, and digital spaces with their works *Inspired Sinking* and *Either/Nor*.

Finally, Liana McNeill and Claire Pannell, through their multimedia works *Stillness in a Chaotic Mind* and *Noise Cancelling*, examine and accept the often-unsuccessful struggle of finding stillness within their overactive minds amongst the relentless ‘noise’ of the world.

Once again, we are extraordinarily grateful to our contributing artists, valuing their time and diverse perspectives culminating in this exceptional group exhibition. It is hoped that in the acts of concept consideration and creation, our artists have found their individual pathways to stillness, and in the contemplation of each exhibited artwork our audiences have been inspired to seek moments of stillness in their lives to cherish.

Carolyn Marks
Gallery Development Officer
Contemporary Art Spaces Mandurah



Louise Alexander

Inspired Sinking

Giclee print on archive quality fine art paper
50cm x 75cm

Louise Alexander is a fine art photographer who works conceptually to bring to life the things of her imagination. Starting with the idea, Louise takes multiple photographs to ensure she has the necessary raw materials and then weaves the images together digitally to create work that isn't quite a photograph or a painting. Louise adds texture from her own paintings or inks or whatever feels like the right medium and layers it, in addition to adding texture, light and colour.

"In *Inspired Sinking*, I have explored the idea of our physical suspension between the ever-expanding cosmos and the microscopic universe that lives inside us all. Our bodies being the meeting point between two extraordinary expanses of space. There's a place I go to, in my mind and body, for peace and inspiration that feels like sinking and floating. Weightless and immersed. Inspired and nourished. Held and safe."

Photographer: Courtesy of the artist.



Trevor Blyth

Introspection

Acrylic on canvas
101cm X 76cm

Trevor Blyth's paintings in acrylics can be described as a judicious mix of realistic and abstract imagery, intended, through colour, distortion or symbolism, to present his themes in more powerful and expressive ways. Trevor's interest in primitivism as an art movement initiated by his captivation as a child by the art and stories of Aboriginal people and subsequently by other worldwide diverse tribal cultures and ancient civilisations, blends perfectly with his lifelong connection to nature in the stunning Australian environment.

"My life-journey has been enriched by observing the interconnection of humans and the environment, and in translating experiences and stories visually through my art. Camping, fishing, surfing, scuba diving, hiking and kayaking activities have inspired my creativity. Through *Introspection* I hope to pull viewers away from their contemporary, stressful and overpowering, technological lifestyles where 'stillness' is rarely met and encourage them to contemplate their origins and surroundings and to engage with nature and its powerfully calming spiritual forces."

Photographer: Courtesy of the artist.



Pauline Bright

On Reflection

Pastel and mixed media on paper
70cm x 50cm

Pauline Bright paints to restore balance to her life, to get out of her head and into her heart. She is intrigued by the natural environment. In the quiet contemplative moments of responding en plein air to a landscape or waterscape, colours, shapes, sounds, light and shadow influence the work and enrich the emotional experience. Working in pastel on paper to capture her immediate impression before the light changes, paintings are finished on site or developed further in the studio.

"I set up my easel in the shade of a tree by the Serpentine River. Magpies sing to me as I paint. The river flows peacefully reflecting what is above. And, even though there are rocks and snags below, just as there are in life, I'm fully present to the peace above as life's burdens drop from my shoulders. This painting experience, this time and place is embedded in me to be recalled and reflect on whenever I hit a snag."

Photographer: Courtesy of the artist.



Michelle Campbell

Stillness in Still Life

Oil on canvas
66cm x 56cm

Michelle Campbell came to Perth from New Zealand over 25 years ago. Both places have strong light, and it is this as well as line, form, and colour that Michelle responds to. "I work in stillness. I like no interruption, no abrupt sounds, no one around me. There is a sense of place and time that is unhurried, relaxed and ceases to exist. It just is, passing, fleeting, night and day. The act of being."

"*Stillness in Still Life* is a record of the embodiment of stillness within the ceremony of painting practice. There is a mindfulness in the choice and placement of items, the preparatory drawings, the laying of paint on the palette, the choice of brush, the painting. Each of these individual rituals form a separate and necessary part toward the completion of the final painted image."

Photographer: Courtesy of the artist.



Carol Clitheroe

Bird Song
Ceramics
60cm x 30cm x 30cm

Carol Clitheroe's favourite medium is clay, finding creating and building with clay both scary and satisfying. While wanting to use her creative ideas and build quickly, the nature of clay makes her slow down and think the whole process through. "It is a wonderful journey to get to the end of a build and see the piece before you. It is physical and a constantly challenging, creative process to make the work and get it through the 'kiln Gods' favour!"

"Stillness, for me is when I hear a bird's song and stop everything just to listen. I want to identify and find the bird, plus enjoy the purity and wonder of that sound. I have small grandchildren who often look up to follow a bird's flight or song. *Bird Song* captures the moment of a young person stopping to look up, staying still, and truly listening and appreciating that moment."

Photographer: Courtesy of the artist.



Emma Dusci

Conscious / Unconscious Meditations
Textiles: Silk & linen fabric; natural dyes; silk thread
550cm x 13.5cm

A desire to exploit the saturated hues in nature from the unique and somewhat isolated location in Australia's South West has led Emma Dusci to delve into the field of natural dyes and textiles. Work is produced through the shaping and manipulation of cloth, where dyes extracted from vegetation speak of the landscape, and the shaping and manipulation interpret various concepts. Through her cloth, Dusci reflects on intimate relationships within our environment, and creates a means for contemplation and enjoyment.

"Fabric dyed in natural dye baths, undergoing long periods of stillness where plant matter was bound within and left to simmer, transferring their colour and pattern create the basis of *Conscious/Unconscious Meditations*. The repetitive action of hand stitch embroidery creates a conscious side - planned and worked on, and an unconscious side - the obscured needle journey. The cross motif is a symbol of my personal beliefs and a symbol that is quietly reflected upon around the world in religious sanctuaries."

Photographer: Courtesy of the artist.



Irene Dymond

Unplugged
Acrylic on canvas
61cm x 76cm x 3cm

Irene Dymond is influenced by the Dutch Masters, French Impressionism and Australian artist, Margaret Olley. She likes to include playful elements in still life compositions by manipulating or including unusual objects.

"Contemporary life leaves little time for stillness. There is constant distraction from phones, computers, TV, radios. The work/life balance is a struggle for many to maintain. *Unplugged* is my reflection of a quiet place where I am surrounded by familiar things. But stillness can still be broken by a simple connection."

Photographer: Courtesy of the artist.



Judy Evans

Time Never Stands Still
Hand printed lino cut artist book
150cm x 23cm

Printmaking is Judy Evans's passion. She loves creating the printmaking plates and simplifying her drawings. Judy belongs to a local group of very creative artists and printmakers. This shared studio is where she can bounce her ideas off others and always get a very honest answer! Being an active person, for Judy, her 'still moments' are usually spent observing life around her from which many lessons are learnt.

"*Time Never Stands Still* reflects on the notion that time actually, never stands still. The pages of a book represent to me the unfolding of time, the viewer is 'still' in the contemplation of its contents, yet minds are taken on a journey and time continues. A concertina, round shaped book, invites the reader to consider the circular notion of time. The plate carving technique of lino cutting and printing, requires slow and purposefully cutting of each mark."

Photographer: Lyn Nixon



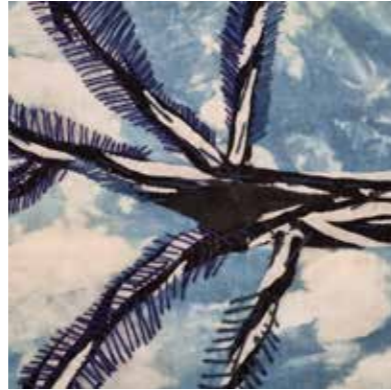
Jill Fryer

Half Moon
Acrylic on paper
21cm x 29.7cm

The natural world is Jill Fryer's primary inspiration, but she does not exclude the man-made world. Only where technology rears its complex, deceitful head does she turn away, preferring the hands-on techniques in drawing, painting, printmaking, and needlework. The most restraining influence is time and energy. A sense of purpose; something to work toward adds to the satisfaction of creativity.

"Viewing the moon is where I find a sense of quiet. Stopping to admire the moon; silent, shy at times, beaming at others, brings moments of stillness. The blue at night is echoed by the blue of cyanotype. I began experiments; trying to achieve the images I had conceived. They eluded me. The inspiration was still there. I turned to paint, beginning with watercolour and then acrylic on paper. A much happier solution. The moon continues to beguile me."

Photographer: Bob Lillas



Judith Gardiner

Wings of Peace
Hand embroidered textiles
45cm x 48cm

As a young child, eager to learn, Judith Gardiner's aunt taught her how to embroider. As a mature-age student Judith had the opportunity to study drawing, painting and printmaking at TAFE, and then textiles in its many forms at Edith Cowan University. Judith particularly loved combining dye and print on fabric. In more recent years she has further developed these techniques adding a variety of stitch which she uses to enhance her designs and bring her work together.

"Stillness, for me it is sitting in my studio at the front of my house gazing out at the many small birds queuing up on the branches of the olive tree, under which stands a bird bath. On a warm sunny day, willie wagtails, greenies and wrens delight in frolicking in the cool, clear water. Occasionally the arrival of a more aggressive honeyeater will break up the party, with small birds retreating to higher branches until they are satisfied the intruder has departed."

Photographer: Carolyn Marks



Lucy Gray

Self / Reflection
Lightbox with ink, whiteboard markers,
transparent film, sgraffito
38cm x 28cm x 6cm

Lucy Gray's art practice aims to inspire reflection and foster connections. By utilising the ocean as her primary subject matter, she strives to evoke intense emotions and establish a profound connection with the viewer. Lucy paints realistically. She captures the essence of the ocean's diverse forms, which are influenced by weather and time. In our fast-paced society, she believes it is crucial to remind ourselves of the importance of slowing down, reflecting, and allowing nature to serve as our muse.

"*Self/Reflection* illuminates the subtle infiltration of social media upon our private ritual of journaling. Our attention toward reflection has been ambushed by the way we interact with 'the infinite scroll' and disappearing stories. I utilise sgraffito technique on tracing paper, beautifully silhouetted on a 9:16 lightbox. *Self/Reflection* also touches on the contrasting ironies of private versus public; the beauty of ephemeral memory versus compulsive memory-making online."

Photographer: Courtesy of the artist.



Philomena Hali

Looking Beyond
Linen, silk, cotton, onion & indigo
dyed on repurposed clothes swatches
60cm x 70cm

Philomena Hali is a stitcher and dyer who loves all natural cloth, especially those with texture and translucent qualities. Her stitching is intuitive. She 'sketches' with her needle daily and includes simplistic embroidery as features within her work. Philomena is currently exploring vessels which inspire and drive her current series of work. Her practice provides her with a great deal of joy and creative freedom.

"*Looking Beyond*, is a Bojagi work, hand pieced using dyed and recycled fabrics. It depicts a praying mantis - the universal symbol of 'stillness'. The bowl/vessel evokes stillness. Delta brain waves stitched at top and bottom, depict the state of stillness during meditation. A short poem/haiku has been stitched in text and translated in braille on the bowl."

Photographer: Courtesy of the artist.



Sharon Hume

Selkie
Oil on canvas
76cm x 76cm

Inspired by her Celtic background, Sharon Hume's artwork reflects a whimsical aspect. She predominantly produces work for the pure pleasure of creating and bringing her canvases to life. Sharon likes to incorporate small, interesting details and curious hints within her works, adding a sense of wonder to the piece and drawing in the viewer to linger just a little longer.

"*Selkie* is inspired by the Celtic legend of the Selkie, half-human, half-seal folk who live in the sea and who shed their coats to appear human and walk on land. According to legend if someone steals a Selkie's coat they are trapped on land until they find their coat again. *Selkie* depicts a Selkie returning to the sea after being trapped on land. She is revelling in the joy and stillness of her ocean home."

Photographer: Ross De Hoog



Beate Kratt

Timeframe
Photography, chalk, cold wax
on wooden board, framed
36.5cm x 36.5cm

Departure and arrival, change and permanence, fragility, time and movement are themes that appear again and again in Beate Kratt's work. Collecting materials like sand and rusty metal as well as taking photos is her way of engaging with, and better understanding the world around her. These objects and photographs represent the artist's memories of places, encounters and thoughts. That is why the artistic examination of the question 'what is worth to be a memory?' has become so important for Beate.

"The work *Timeframe* shows a moment that makes me happy and still at the same time. STILLNESS. A calm memory that shines from the inside out and from the outside in. A moment of pause in a time frame of its own, outside of time. *Timeframe* is kept white: neutral in colour, yet full of meanings such as purity and transcendence. The photographically captured moment is embedded in chalk, covered with cold wax and protectively framed."

Photographer: Courtesy of the artist.



Liana McNeill

Stillness in a Chaotic Mind
Film
Variable

Liana McNeill has always really enjoyed expressing herself through words and by experimenting with how to share her words, she has found a love of film/video. Liana is passionate about the environment, social issues and her perceived injustices of the world. She uses her creativity to draw attention to, and create discussion about these issues.

"None of our minds are ever completely still but as a neurodivergent person, it can often get overwhelming to just be in your own mind. For the Stillness exhibition I knew I would make a film, but I wasn't sure how to respond to the idea of stillness as it's something I struggle to find in my everyday life. To exhibit this concept, I decided to juxtapose the places I feel the most still with the chaos of everyday life."

Photographer: Courtesy of the artist.



Sheila McNeill

Suspended in Time
Dyes on silk
90cm x 120cm

"We are surrounded by a wondrous world, as long as we care to look!" Sheila McNeill wants to inspire you to look and see this wondrous world. Through her art, she hopes to make audiences feel connected to this beautiful planet, especially the healing energy of the oceans that make up 70% of the Earth. She is inspired by the beautiful environment in Western Australia and paints using silk dyes on white silk, mixing, and blending as the colours flow.

"While doing some research on sperm whales, I found some images of them sleeping and was awestruck by the impossibility of these huge creatures, suspended vertically. In *Suspended in Time*, I invite you to find 'stillness' by marvelling at these majestic giants of the deep. I mix and blend silk dyes on white silk, while using a resist to control the flow. I finish my work by steaming the silk, to ensure longevity and wrap it onto a canvas."

Photographer: Courtesy of the artist.



Marie Mitchell

Flow
Multi-media
180cm x 120cm

Marie Mitchell's mixed media art practice combines her love for textiles and nature. She creates artworks that reflect on global and national issues that affect our world, such as climate change, environmental degradation and refugee crisis. Marie's aim is to use art as a tool to raise awareness and motivate people to take action for positive change. She also explores the deep connections between humans and nature, and how their exposure to natural environments influences their identity and well-being.

"*Flow* invites the viewer to join Mandurah locals in their transformative encounters with the wetlands. Scientific research has shown that our well-being depends on the health of our natural surroundings. The sounds and lights of water have a healing power on our psyche. When we engage with aquatic environments, we shift our attention from ourselves to the world, gaining a sense of perspective and peace."

Photographer: Courtesy of the artist.



Elli Moody

Flock
Photo transfer on MDF
20cm x 20cm

Elli Moody works as an illustrator, artist and community arts facilitator. She loves to try new ways of working, but always comes back to drawing and telling a story. She loves community arts projects and has devised and coordinated many large community participation arts projects. Elli's arts practice is a mix of commercial illustration and commission work and experimenting and playing with new ideas and media.

"*What is this life, if full of care, We have no time to stop and stare.*" *W.H.Davies*

"We are hardly ever still these days. Only something truly beautiful can stop us in our tracks and make us look more deeply. We are so busy with our many little jobs that we have no time to really see the world around us. The images in *Flock* are photos I have taken of things that have made me stop and stare."

Photographer: Courtesy of the artist.



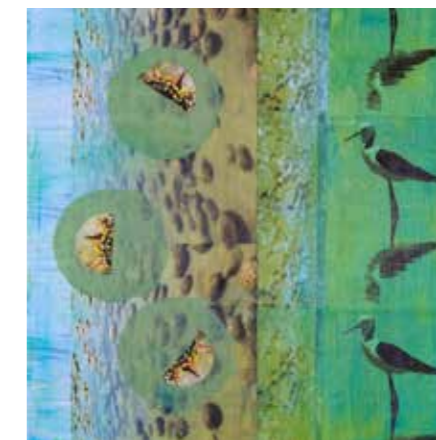
Peter Munday

A Moment of Silence
Acrylic painting on canvas
95cm x 71cm (framed)

Peter Munday's inspiration to paint comes from a deep love for the Australian bushland's total uniqueness in sights, sounds and smells. Through his artwork, Peter expresses the joy of this surrounding beauty while fully immersing and engaging his senses as he drifts spiritually throughout a land as old as time itself.

"I'm motivated to capture on canvas, the joy of my endless years of roaming the Australian bushland as a young boy. Discovering the hidden treasures nature has to offer. The inspiration for *A Moment of Silence*, was taken from photographs sent by a friend who served overseas. It portrays soldiers patrolling a distant land, grasping brief moments of reflective stillness of thoughts as they walk, amid the imminent possibility of enemy contact. It shares a deep respect for those serving in our defence forces, forgoing the comfort of a homelife, and time spent with their families so we can enjoy a lifestyle of peace and safety with ours".

Photographer: Courtesy of the artist.



Claire Pannell

Noise Cancelling
Acrylic paint, image transfer & collage
from original photography
30cm x 40cm

Claire Pannell has been creating collages since the 1980s, mainly for music purposes. Claire's work places the mundane into unusual juxtapositions to comment on society, and is influenced by photomontage artist John Heartfield and photographer, Lee Miller. Her sound art is inspired by Bernie Krause and Chris Watson. She has taken field recordings from the locations depicted and collaborated with local sound artists, Alex Winner, Craig Robinson and Jeremy von Kobra to produce the listening soundscape.

"Even in the quietest moments, there are sounds and movement. *Noise Cancelling* is a looking and listening experience inviting you to be still and contemplate. In urban environments there is always an underlying ambient sound. Sounds travel even further underwater. A boat at a long distance can be heard even when it can't be seen. This creates noise pollution that affects wildlife, and for us as humans, a disquiet that we may not be consciously aware of."

Photographer: Alex Winner



Corrine Rapley

At the Still Point of the Turning World
Oil on canvas
122cm x 92cm

Corrine Rapley's oil paintings explore Western Australian landscapes hemmed by coastlines and waterways, a true-life record of the artists experiences and love for scenery. Working both outdoors and from her home studio, overlooking Peel Harvey Estuary, Corrine is inspired daily, and her artwork influenced by her attraction to the rugged beauty of nature with its naturally occurring complementary colour harmonies, the play of light source and thought-provoking shadow shapes.

“When we are captivated by beauty, something fills your senses, and time seems to stand still. It could be experiencing a gorgeous sunset, or a beach or music. But in this stillness, there is also movement. The world is still turning. Dancers practise stillness and movement. This decaying tree along the Estuary looked like a ballet dancer in an arabesque-like position. A beautiful dancer in symbolic stillness in an enchanting scene.”

Title from T. S. Eliot, *Burnt Norton*, 1935.

Photographer: Courtesy of the artist.



Deidre Robb

The Comfort of Nature
Textiles
25cm x 21cm

Deidre Robb's art practice investigates meaningful stories, experiences and causes. These range from the deeply personal through to universal social and environmental issues. Her interests in historical textiles, traditional handcrafts and sustainable living strongly inform her work. Most of her artworks are made from found or imperfect textiles. Her work is almost exclusively stitched by hand, with machine stitching only used for structural purposes. This slow, considered, and reflective process is an important element in her work.

“Immersion in nature is one of my main ways of achieving stillness and finding comfort during tumultuous times. A walk in the bush to see the beauty, balance, calm and wonder of nature has incredible restorative power. The bush remnants depicted in these little landscapes are awkward shaped patches. They are cut off and hemmed in, much like the precious remaining pockets of wilderness in our urban environments.”

Photographer: Courtesy of the artist.



Stephne Sands

A Walk Amongst the Sentinels
Mixed media
Variable

Stephne Sands creates works of a subtle delicacy and probing, an intimate look at the obvious, but of that which escapes notice. Stephne's connection to nature drives her art practice and in concern for the environment she strives to reduce her footprint by utilising what is at hand, to recycle or upcycle. Stephne investigates new ways to visualise her passion and fascination of nature's design. Paper, printmaking and mark making are the instruments of her creativity.

“My work is inspired by the magnificence of trees, their strength and stature, reaching high toward the heavens, seeking light, protecting and nurturing life. Walking amongst them, standing at their base and gazing up at their splendour, gives me those moments of stillness. I used bird wire and recycled cardboard boxes and packaging for the construction. The various mediums include paper waste sourced from schools to make the handmade paper and paper maché, rice paper graphite rubbings and pen (satay stick) and ink.”

Photographer: Lyn Nixon



Tanja Schumann

Floating
Lightbox/ mixed-media
30.5cm x 30.5cm

Light has always fascinated Tanja Schumann. It can create an atmosphere, evoke emotions, or change the mood. It affects people's physical and mental state. It draws them in, provides comfort and excitement. Our whole world revolves around light. Tanja enjoys using light to portray or enhance her creative concepts, discovering new ways every time.

“For a few minutes, the world stands still. My mind is blank while my body disappears into the dense, warm and calming liquid cocoon that is my bath. I suspend my head into the water, just past the ears. All the noises of the outside world are mute. My breathing surrounds me. I am centred. Floating through soothing comfort, my conscious drifts into blissful nothingness. Rare moments of turning inward, feeling weightless and being still.”

Photographer: Courtesy of the artist.



Gabriele Smith

Take Stillness with You Wherever You Go

Broken ceramic and glass tiles on Thermo sheet.
45cm x 72cm x 20cm

Gabriele Smith's mosaic creations organise coloured tiles into images, like a puzzle. She uses broken tiles to showcase that beauty can and does emerge from brokenness. Inspiration springs forth while walking and connecting, through her senses, to the 'song' of nature. Gabriele is aware of an increasing disconnect between people and their natural environment. She explores her growing connection with nature and spirit by using flora, fauna and sacred geometry in her art to cultivate the viewers' connection with the natural world.

"A practice of 15 minutes of mindful stillness for 6 consecutive days generated images for *Take Stillness with You Wherever You Go*. I collaborated the images, that came to mind, into several mosaic art pieces and present them in my friend's late grandfather's vintage suitcase. We can experience inner stillness even while being among the noisy, chaotic outside world, by taking our experienced moments of stillness with us wherever we go. What images of stillness would you pack in your suitcase?"

Photographer: AJ Harrington



Serena Utgard

Beneath the Surface

Mixed medium mosaic
42cm x 59.4cm

Serena Utgard has been a mosaic artist since 2003. To her, mosaic is a passion which gives her a fervour and an indescribable joy. To the artist, mosaic is more than just tiles, grout and technique: it's perception and passion; it's beliefs and emotion and quality. To create and materialise thoughts and images from her mind provides the ultimate in satisfaction. Substrates and tesserae are always varied and applied meticulously to each new piece to represent Serena's spiritual compositions.

"Some hummingbird species can beat their wings at an astonishing 80 times per second. The result? Stillness. The perception that such a fragile looking bird can appear motionless while chaos ensues, is extraordinary. On the façade many people, too, can appear content, happy and 'all-together', while beneath are working extreme lengths to maintain their composure. My proposal to you is listen, support and be kind. Too often we don't know how much struggle is behind someone's serenity."

Photographer: Courtesy of the artist.



Sally Webb

Mandala

Colour pencil on paper
29.7cm x 42cm

For many years Sally Webb has been drawn to Mandalas as a part of her artistic journey. At present they are an exciting medium to express her love of the natural world. The Mandala as a sacred circle can provoke and invite a safe and gentle meandering within the essence of self to participate in the gentleness of stillness. The use of animals, chakras and labyrinth together with the colour wheel draws one into the contemplative space.

"My journey and explorations in this magnificent universe invite me to portray, and gently and strongly embrace through LYRA coloured pencils, the joys the wonder of our natural world. As an artist, the opportunity to observe a bee pollinating a flower, a bob tail sunning itself in the sunshine and the ocean in its many tidal phases, invokes in me a deep thankfulness that I can witness and participate within any single glorious moment in time."

Photographer: Ross De Hoog



Jane Whelan

A Moment in Time

Charcoal on paper
120cm x 80cm

Jane Whelan's work focuses on the natural environment. This deep interest has led to a response to the local environment in which she lives. Her drawing offers the immediacy and the capacity to respond to the moment, the marks, through their action linking mind and body, "to draw is to know by hand" (Berger, 2005). Increasingly interested in time, she is turning to memory as a window to the past to gain insights and further inform her practice.

"*A Moment in Time* is inspired by a stillness that allowed me time to give attention to my senses. In this moment of attention, I saw the magnificence of the aqua and bronze iridescence of an insect resting on the smooth surface of a tree, glowing and framed in the stillness - so extraordinarily beautiful surely it was rare, but it was merely a fly - it was the time to notice that was rare. This work is a drawing about noticing."

Photographer: Courtesy of the artist.



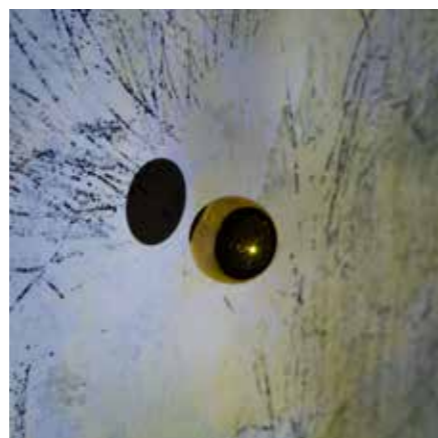
Alex Winner

Either/Nor
Projection
Variable

Alex Winner is an artist, musician, and filmmaker. Alex's work consists of using video, photography, sound, and installation art. Drawn to these mediums through his background in film production, Winner's art practice experiments with using the projected image and physical space to examine the relationship between the two forms. By incorporating site-specific installations, Winner's two-dimensional projections take on a three-dimensional spatial form, recontextualising the immersive nature of the moving image.

"Either/Nor is an installation artwork that combines vertical projections with artificial greenery objects in the gallery space. The projections feature visuals of abstract landscapes created with stop motion techniques and textual elements. The projections contrast the imagery of the items found within the physical space. The artwork aims to ask the question: can two spaces (physical space and digital space) evoke the same feeling of 'stillness' even though they seem to not correlate?"

Photographer: Courtesy of the artist.



Jo Wood and Alex Winner

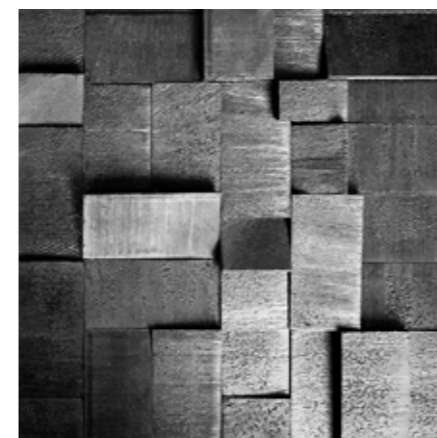
Journey to Stillness
Wood, paper, magnets, metal, projection
50cm x 50cm x 12cm

Jo Wood's art practice is focussed on printmaking, exploring colour, the traditional printmaking techniques, and the potential of digital. In the last 12 months Jo has also begun plein air oil painting. Her printmaking practice is inspired by her plein air studies, nature, human emotions and experiences, including the whimsical, the unexpected and fantasy. Whenever Jo finds herself responding to a defined concept or theme her imagination always thinks in 3D and usually includes moving elements.

"Journey to Stillness is a collaboration between artists Jo Wood and Alex Winner combining printmaking, digital art and kinetics. The work asks the viewer to engage with the print surface initially, then travel digitally and aurally to a state of mind stillness. Attention is then led to the silent spinning sphere, with a still mind, no thoughts and only our warm damp breath to focus on."

Wood and Winner met during Peel Open Studios earlier in 2023 and this is their first collaboration.

Photographer: Courtesy of the artist.



Gisela Züchner-Mogall

Tranquility
Black polypropylene on plywood
30.5cm x 46.5cm

Gisela Züchner-Mogall creates minimalist art to concentrate on essential ideas, removing unnecessary elements, exploring relationships between form and materiality, offering a refreshing departure from complex art forms. Minimalism allows to create captivating pieces with unique aesthetics. Carl André defined the movement's principles using geometric shapes and materials like wood, metal, and concrete. Gisela focuses on squares, rectangles, and triangles, using industrial materials for assemblages and sculptural pieces. Repetition, creating from nothing, and uncovering the 'unseen' are important concepts stemming from Minimalism.

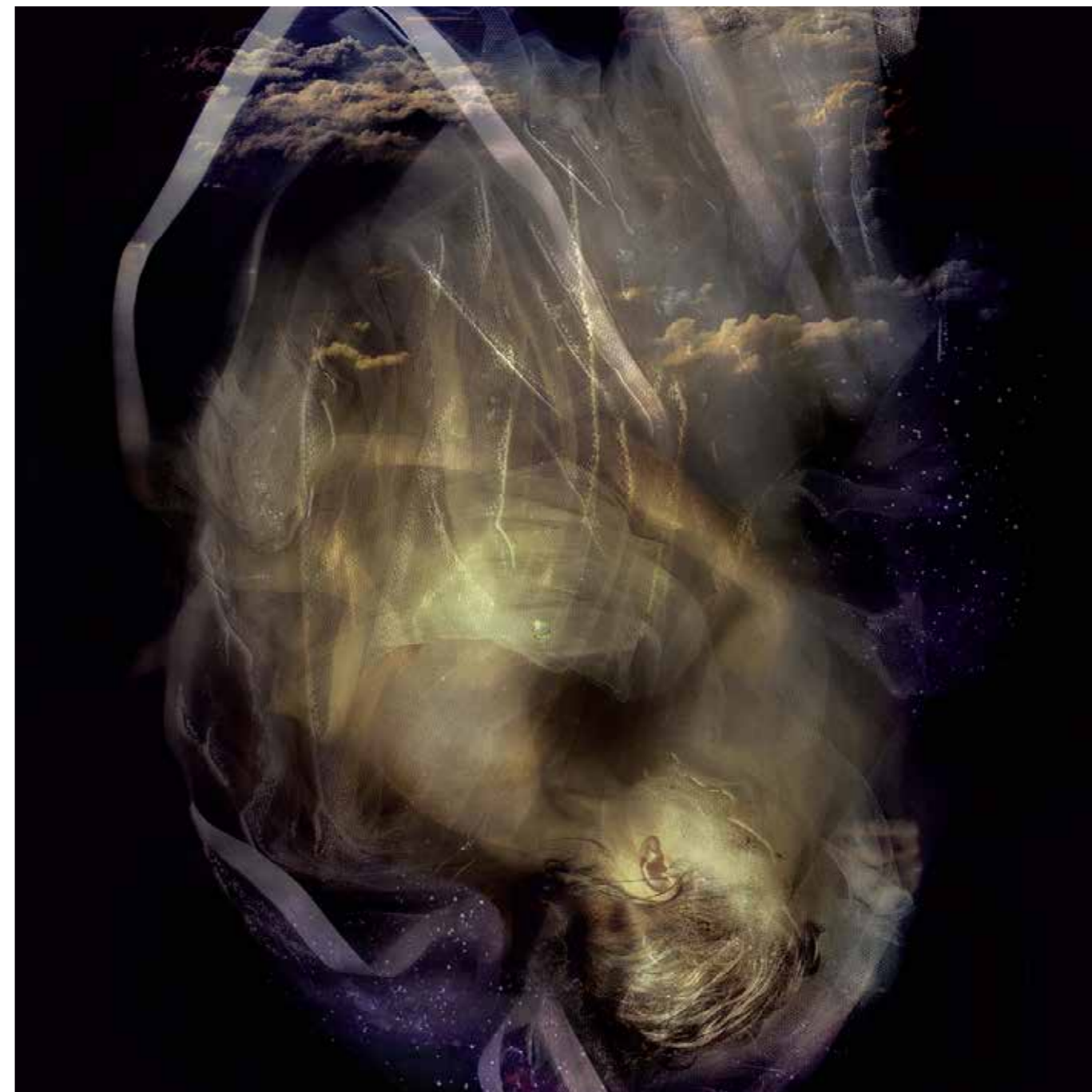
"I draw inspiration from my surroundings, leading to a strong connection between my experiences and creations. Sharing a workshop with my husband, who used to make industrial brushes, influences me greatly. I aim to convey the significance of stillness in our hectic lives, using industrial materials known for their unique qualities of shape and texture. Through my art, I capture moments of quiet contemplation, encouraging viewers to appreciate the beauty and power of pausing."

Photographer: Ross de Hoog

Inspired Sinking

I feel myself sink into thick water
It is calmer here
There is no noise
It is rich and thick and luxurious and nourishing and self love
Like going back to the womb
It's magic
It's a liquid starlit goo shimmering with potential
Everything is slow and easy and deliberate and just as it should be
Safe
Cosmos
Birth
Death
Peace
Like relaxing into a story
It's not you and it is you
Remote but connected
Touching something inspired.

Louise Alexander, 2023



Louise Alexander: *Inspired Sinking* | Giclee print on archive quality fine art paper | 50cm x 75cm | Photography courtesy of the artist.



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