

big SMALL (works) BIRTHDAY BASH

18th April - 6th May

NOIR DARKROOM

Curator's Foreword

This big SMALL (Works) exhibition is special. Not just as a celebration of our own achievements over the last 12 months, but the achievements of our greater community.

NOIR Darkroom's ethos has always been to create a welcoming space that treats artists and creatives of all skill levels and backgrounds as equals and facilitates the participation and growth of each artist.

For this exhibition, it was important to not have artists respond to any theme that subverts their practice in order to fit into a box or conform to any standardised format. Although we gave a size restriction, we also reminded artists that rules are made to be broken.

We asked artists to present works that define themselves and their practice, or touch on what they are currently exploring through their work.

Art, to us, should know no bounds; it should be experimental and touch on ideas political, emotional and social. Art is subjective and meaning alters through the eyes of every individual viewer and allows the viewer to explore and question their own knowledge of life and the world around us.

Each piece in this show is raw; it is truthful and each piece contains fragments of the artist.

Jessica Schwientek
NOIR Darkroom - Director

big SMALL (works)

BIRTHDAY BASH

GALLERY - DARKROOM - WORKSHOP

DENTURE CLINIC PH:9384 6993

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Opening Night :
Saturday April 21st, 6pm-10pm

Exhibition: April 18th - May 6th

NOIR
darkroom

/NOIRdarkroom @NOIR_darkroom info@noirdarkroom.com
57 Moreland Rd, Coburg, 3058 Australia

Credits

Curator: Jessica Schwientek

Assistant Curator: Lisa Jacomos

First and foremost i would like to thank Lisa Jacomos without whom this exhibition and catalogue would not be as well designed as it is today (potentially still being installed as I cry in a ball on the floor).

I also wish to thank every volunteer who has helped NOIR in the past 12 months; Chelsea, Georgia, Elly, Kate, Angela, and Beau have given us long term support for not just the big SMALL (Works) Birthday Bash, but all 28 exhibitions at NOIR and the continual growth of the space.

A special thanks to our Coburg East neighbours Stephanie and Linda who are always there when we need help or a cup of tea and a chat. Stephanie, especially, has put in many hours at NOIR counselling us, helping with admin/bookkeeping, feeding us when we we're too busy to remember food, networking on our behalf and generally being a great friend.

There are so many special people that have come into our lives over the past year that have been pertinent to not only NOIR becoming the space it is, but us as people. We thank you all.

Finally, I would like to thank Ruby who has been absent for the entirety of the production of this exhibition due to medical reasons. This has been so much harder without her, a testament to her hard work and importance to the space. Despite illness she has still kept a willing ear for me to unload my worries and has offered many ideas that have reflected into the official opening of the show. I can't wait until she comes home.

List of Artists

Lazarus Acres	Chelsea Arnott	Jennifer Baird	Katie Banakh	Natalie Bell	Meg Black
Natalie Blom	Kate Cerone	Vicki Clissold	Elizabeth Cole	Gennivieve Collier + Jeff Willis	
Maria Coliadis	Ben Davis	Orryelle Defenestrade	Empire of Stuff	Tania Ferrier	Leona Gardner-Chan
Stephanie Garner	GEO	Mike Greaney	Marilyn Hughes	Victoria Jacgung	Lisa Jacomos
Cristal Johnson	Rebecca Jordan	Natasha Kapustic	Kim Kermode	Rachel Lendvay	Cassandra Macri
Sarah McDonald	Toots McGee	Julie Milton	Chris Moses	Mardi Nicholls	Ruby
Gabrielle Savrone	Jessica Schwientek	Amber Smith	Fern Smith	Fox Smoulder	Sian Song
So Ray Ray	Melody Spangaro	Elly Steinlauf	Nada Stokic	Katie Theodorus	Rowan Tydell
Viola V	Paul Wawryluk	Kerrie Wood-Garner	Matthew Zerafa		

Lazarus Acres

“*Scorched I & II* explore the destruction of the natural world through a chaotic and dimethyltryptamine infused lens. Through a process of relief printing, painting and sanding, the works' tactile nature attempts to depict an individual's sensory experience whilst witnessing devastation inflicted upon the earth.”



Scorched I, 2018

Woodblock and acrylic on
paper

40 cm x 40 cm

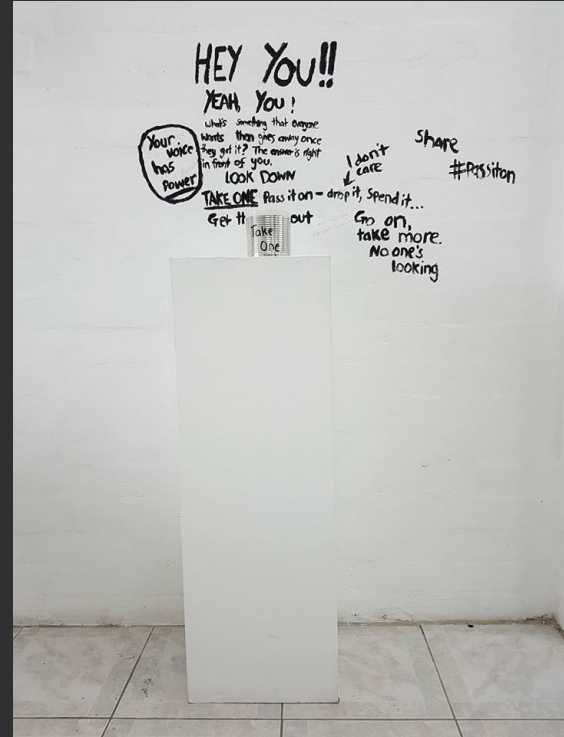


Scorched II, 2018

Woodblock and acrylics on
paper

40 cm x 40 cm

“Despite female leaders worldwide, women are still the subject of much inequality and, more troubling, violence. It is time to stand up and say, ‘we will no longer take it’.”

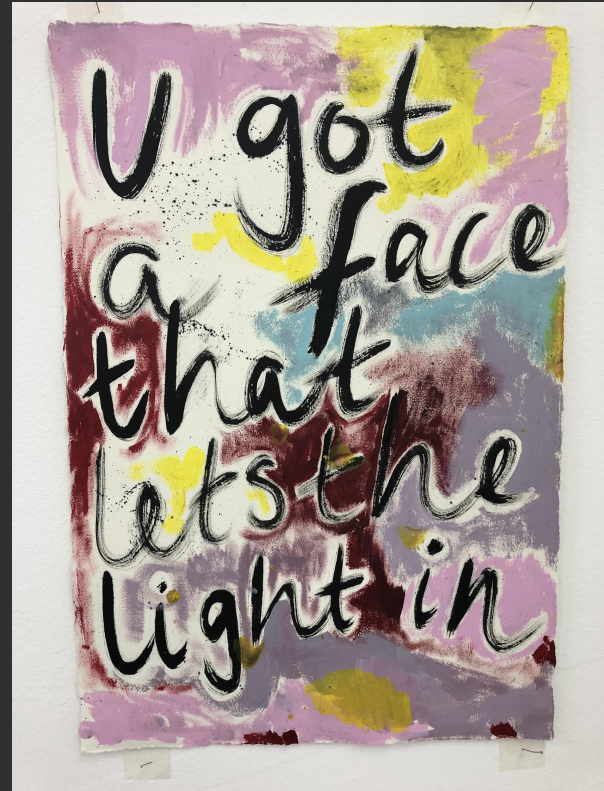


Pass it on, 2018

Stamped metal coins, ink, paint, and tin can

Chelsea Arnott

“U got a face that lets the light in.
U got a face that lets my heart
heal. All that’s left is a look.
My heart will remember this.”



*U Got A Face That Lets
The Light In, 2018*

Oil on cotton rag
27 x 40 cm

Jennifer Baird

“A small message about the effects of single use plastic in our environment. The choices we make today make a difference for tomorrow.”



Warp and Weft, 2018

Woven plastic bags and lino print.

20 x 20cm

Katie Banakh

“Afterglow uses Morse Code to ask a question that is as pertinent now as when it was first transmitted, lending its relevance equally to The Beginning, and the End ahead.”

You can download a Morse code translator to your smartphone (ie PixelCan) to translate.



Afterglow, 2018

CRT television and microcontroller

Natalie Bell

“It’s an alpaca mandible,
minus a canine.”



Treasure of the Valley, 2018

Watercolour and pencil on paper

34.5 cm x 31.5 cm

Meg Black

“A pocket sized selfie, in the mode of a miniature. Both selfies and mirrors reflect our own image back to us, when this is recreated in paint by another is the image still a selfie or does it then become a portrait?”



Jess' Selfie, 2016

Oil in makeup compact
8 x 8.5 cm

Natalie Blom

“I got accidentally drunk on Cornish cider and took this photo. I think I am better at photography while under the influence.”



Ruin, 2016

Analogue photography, giclee print

Kate Cerone

“Life after Death, is a celebration of the many shapes and textures of nature. The installation extends the life of the flora beyond what is considered its traditional lifespan, and thus questions notions of life after death.”



Life after Death, 2018

Dried flora and fauna on wood

Vicki Clissold

“Progress and a shift in social and economic times have altered the way we go about our daily routines. We are directed away from individual shops and coaxed toward enclosed multi-layered structures with little reference of their interior.”



Who left the light on #2

Oil on canvas
30 cm x 30 cm

Elizabeth Cole

“I am attracted to the duality of reflected images, and the sense of stillness they invoke.”



*Gull and fish head,
Inverloch, 2017*

Acrylic on gesso on wooden
board
20.5 x 25.5 cm

*Fish head,
Inverloch, 2017*

Acrylic on gesso on
wooden board
20.5 x 25.5 cm



Gennivieve Collier + Jeff Willis

“Our experience of love is as unique as we are. How will you respond when there's no space left? When it's unclear? When it can't be fully erased? How do you navigate the hard part of love?”



Love: How?, 2018

Chalkboard and chalk
Mixed size

Maria Coliadis

“I explore themes around memory, dissociation, loss, longing and change. While the work remains honest, it is only a fragment of more complex matters of the monkey mind.”



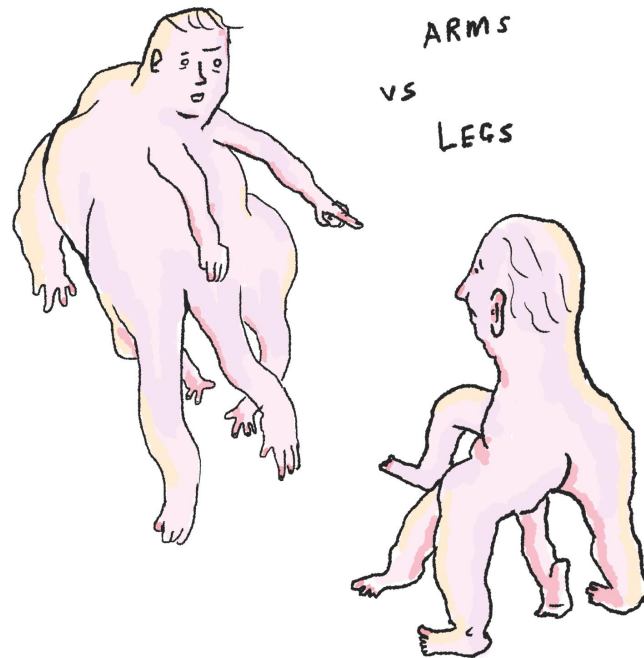
Untitled (i), 2014

Pigment ink on cotton paper

22 cm x 12 cm

<http://mariacolaidis.bigcartel.com/product/untitled-i>

Ben Davis



Arms vs Legs, 2017

Digital painting/Giclee print

21 cm x 30 cm

Orryelle Defenestrate- Bascule

“The Ancient Thracian God of
Drama, Intoxication and Ecstasy
- Thyrsus staff in hand and
drinking from the Cornucopia -
is balanced precariously, yet
does not fall...”



Dionysos, 2018.
Bronze

Empire of Stuff

“Unfuck the World” explores the relationship between art and activism, by merging religious iconography and photojournalism from the last century with the everyday object.”



Unfuck the World, 2018

Decal on found plate
35 cm

Tania Ferrier

“Citadel is an ink sketch from the rooftop on the corner of 4th Street and Avenue B, Lower East Side, NYC.

It is where I am right now.”



Citadel, 2017

Watercolour
46 cm x 15 cm

Leona Gardner-Chan

“Awe, curiosity, uncertainty, anticipation, innocence, wonder - those beautiful wide eyes soaking up the whole world around her, gazing at the universe, stars reflecting outwards.”



Stella, 2018

Pencil on reused card
25 cm x 25 cm

Stephanie Garner

“The drawing explores the emotional ties of change and letting things go. The fox’s skull sits upon the forest floor amongst the lush and fertile flowers. As life and death circle each other, we reflect on the importance and pain of memory.”

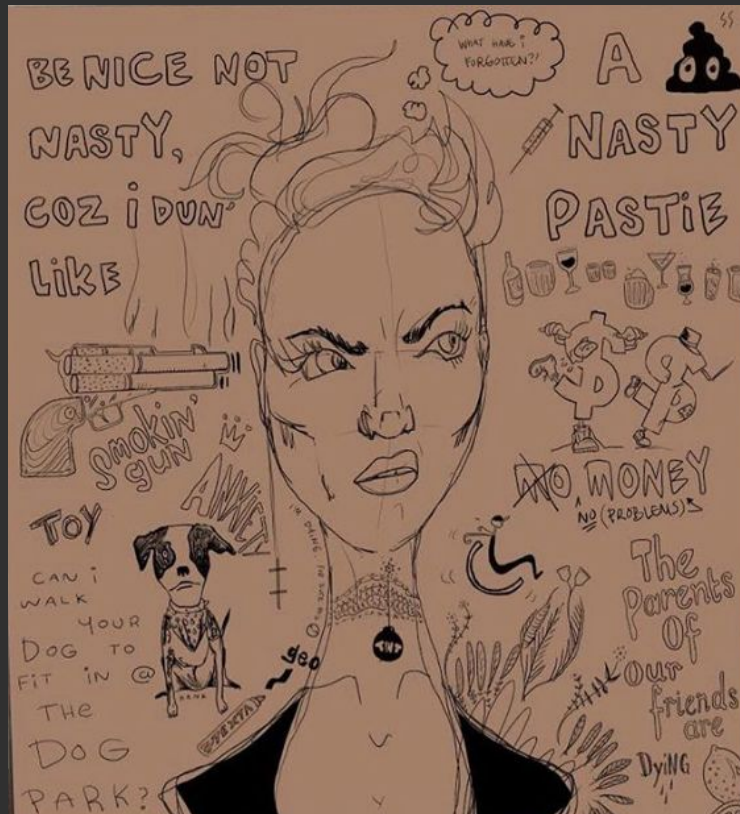


Too Much is Never Enough, 2017

Ink, watercolour, and gold leaf on paper
15 cm x 15 cm unframed

GEO

“Reflecting...
bad decisions
entering my late 30s,
Still having stupid anxiety
borrowing other people’s
happiness
remembering my mum at this age
Lump in my throat
Good boyfriend
Min wage...”



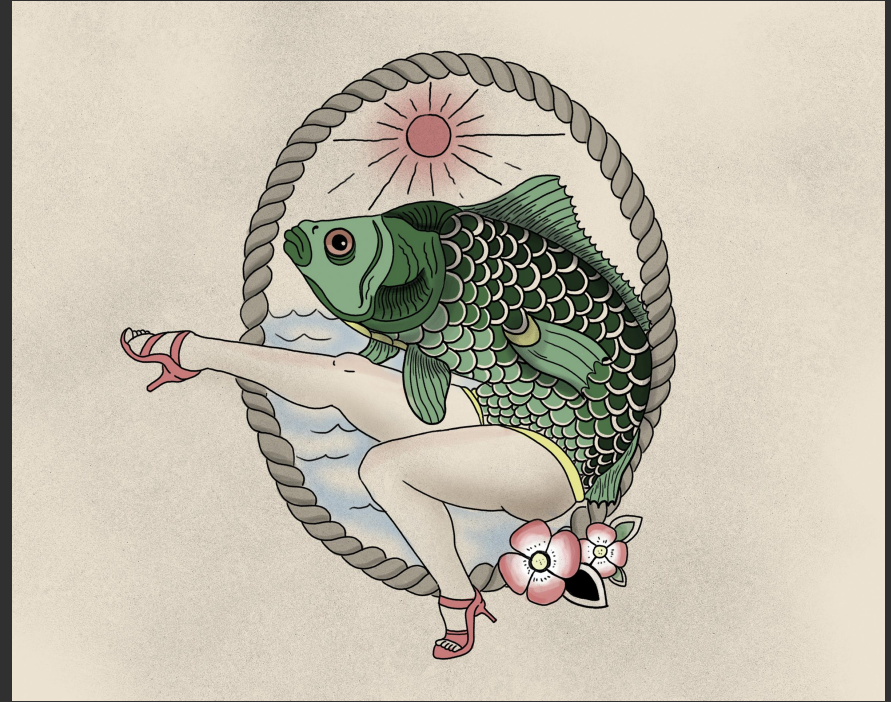
Our Friends' Parents are Dying, 2018

Spray paint, digital illustration, printed transfer, found objects

42 cm x 46 cm

Mike Greaney

“I wanted to parody traditional pinup tattoo designs. I'm also obsessed with how inverting the concept of a mermaid turns this oft-sexualised mythical creature into a semi-grotesque parody. Where are the beautiful reverse mermaids? The answer is here.”



*And The Sailors Told Tales of Her
Beauty, 2018*

Inkjet on Canson Rag
20 cm x 25 cm

Marilyn Hughes

“This young woman considers the watcher and evaluates the effect she has on her audience.

Graeme Murphy rests and ponders his decades of movement. Even in repose his posture and stillness speaks of a lifetime dancing.”



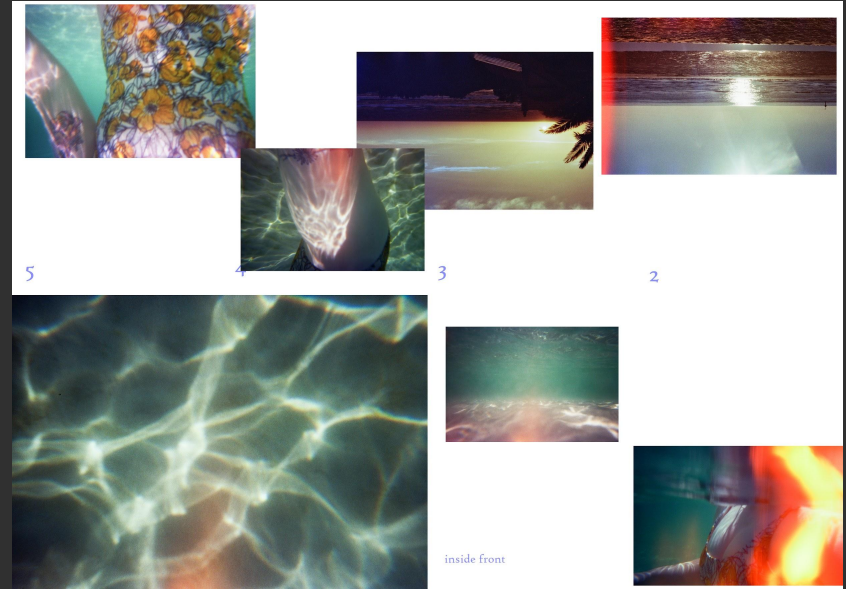
Pensive One, 2018
Acrylic on canvas
40 cm x 40 cm



*Graeme Murphy
at Rest*, 2018
Acrylic on canvas
30 cm x 60 cm

Victoria Jacgung

“Being purely experimental, this work had unpredictable results. Grainy, lo-fi, and light-leaks induce an ethereal, dream-like state. The act of submerging transports us to a place of otherness. The water changes the state and quality of everything that it envelopes.”

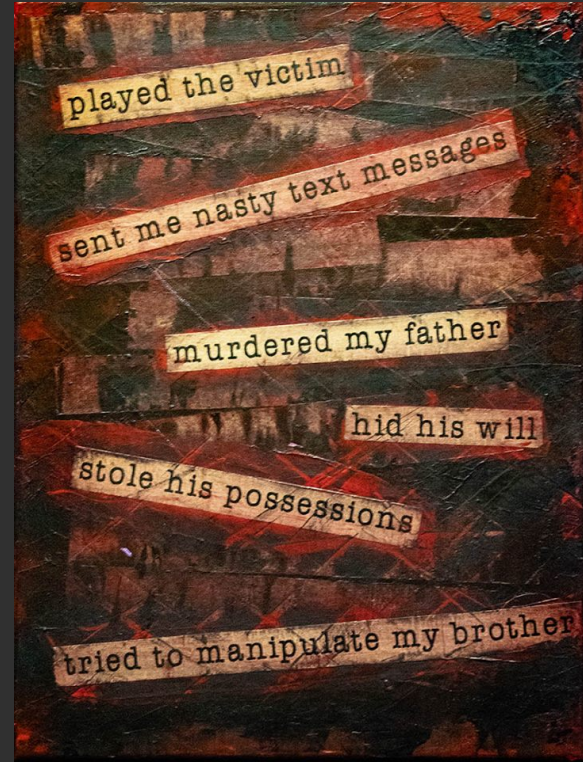


Wet Dreams (submerged), 2018

Somerset rag on foam-core
40 cm x 28 cm

Lisa Jacomos

“Sometimes family members cross a line and do something that is completely unforgivable.”



My Sister is a Thrice Turn'd Whore
a.k.a Things My Sister Did, 2018

Ink, paper, and acrylic on canvas
30.5 cm x 40.6 cm

Cristal Johnson

“The transformative element of the work questions strength, mobility and decomposition of contemporary art within transitional states of flux. The impermanent nature of the unstable structure alludes to the inevitability of passing phases and questions the importance of decaying art forms.”



Fragile Box, 2018

Agar and food dye
20 cm x 20 cm

Rebecca Jordan

“You can think of her universe-harboured neck as an extension of ‘carrying the world on your shoulders’, only considerably more inconvenient. This cosmic monster girl was intended as an expression of the kind of quiet indignation that comes with knowing that you’ve held too much inside of you, while being determined not to let any of it out. Let her remind you of the things you keep within.”



Insides, 2018

Digital art
35 cm x 35 cm

Stéphanie Kabanyana Kanyandekwe

“Misdesign. Appropriation as inspiration. Decontextualised shape and form for aesthetic appreciation. Pale shades to homogenise and soften the blow. Culture is not your commodity. Citation and permission in collaboration is only the beginning. FUCK your pastel tangrams.”



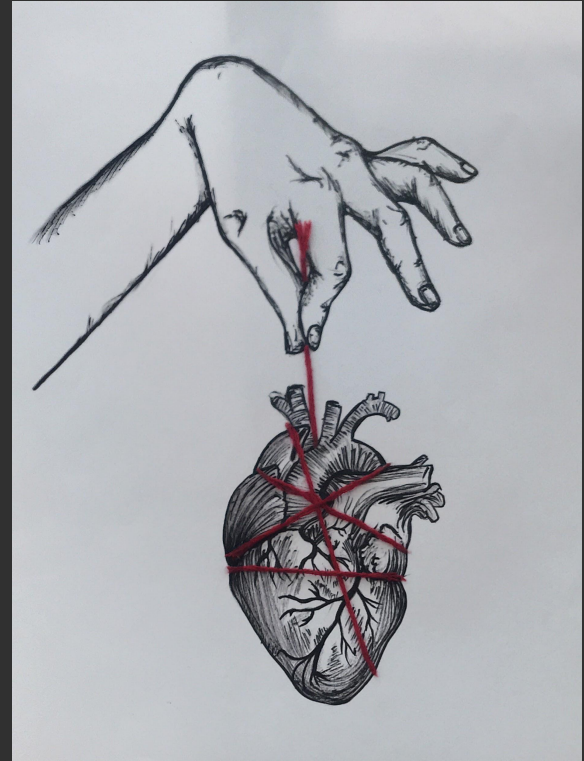
Pastel Tangram Pagans, 2015

Screen painted ink on calico recycled Ikea curtain
100 cm x 200 cm

Natasha Kapustic

“What can i get for this?

I don't need it anymore.”



*What Can I Get For
This? 2018*

Ink and cotton on paper
12.5 x 17 cm

Kimberly Kermode

“*Self Love* investigates identity in the city life, where one explores confidence inwards and outwards. Whether for selfish reasons, or better, they find their own love and identity through it.”



Self Love, 2018

Acrylic and spray paint on watercolour paper
29.5 x 40 cm

Rachel Lendvay

“What happens to a crow’s soul
after death?”

Is the crow a negative entity or a
positive one?

Does it go to a heaven or hell?”



The Crow Between Two Worlds, 2018
Mixed media on canvas

Cassandra Macri

“It is here, in a ‘fool’s paradise’, where my art process becomes a creative Band-Aid. It prevents me from acknowledging the reality of any problems, instead believing in that moment everything is in fact divine. My creative works are like a visual representation of my mental state, formed purely on deception, despite the noticeable deterioration, everything seems visually okay.



Fool's Paradise, 2017

Digital collage
38 cm x 38cm framed

Sarah McDonald

"Pain and Colour is a work that deals with creating whilst struggling; making whilst in pain. With happenstantial pools of paint and accidental colour bleeds, this work is an exploration of what an artist can control and what they cannot."



Pain and Colour, 2017

Acrylic and gouache on canvas
15 cm x 15 cm

Toots McGee

“Neve Campbell was maybe my first girl crush. I didn't know it at the time, but I definitely was a big ol' lesbian”



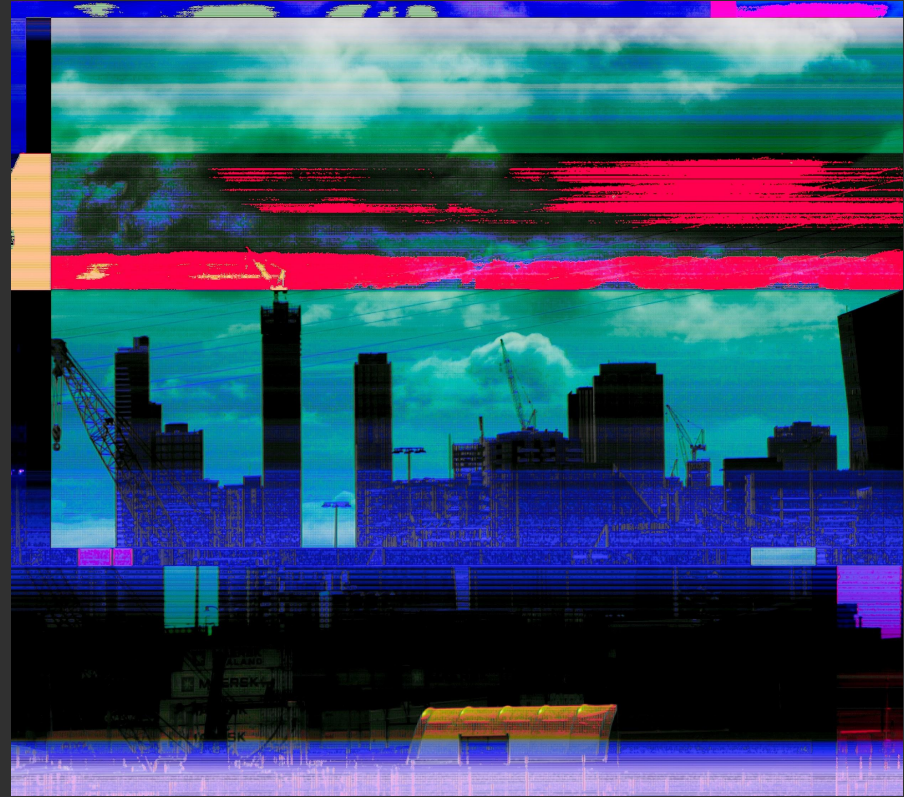
The Craft, 2018

Cross-stitch

15 cm x 20 cm

Julie Milton

“The creation of this work was serendipitous; it was created through file corruption. The digital interference, adds life and interest to the work by slicing up and drawing the image together.”



Cityscape, 2018

Inkjet print on Canson Baryta Photographique 310gsm

Chris Moses

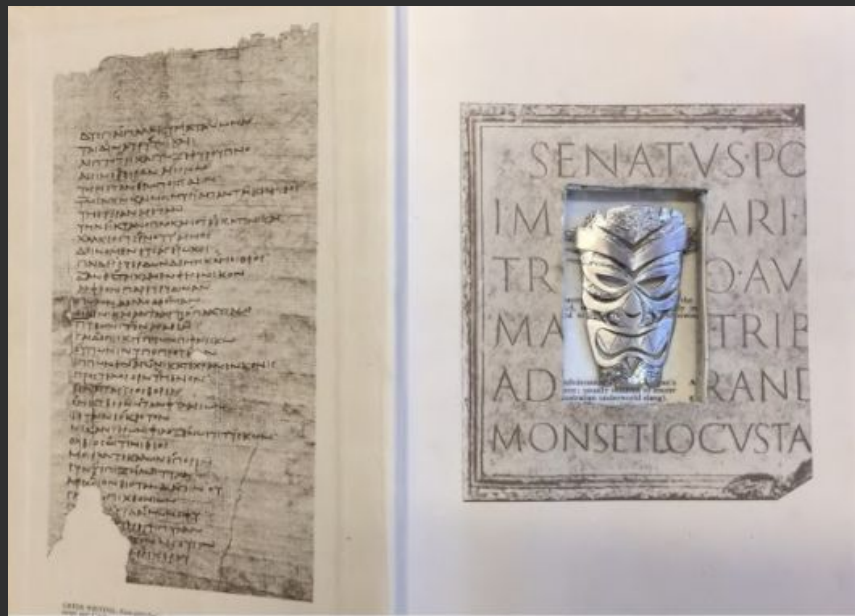
“Vision Street Aware” is an exercise within the trope of street photography, aiming to bring up ideas of voyeurism and public life in the surveillance age.”



Vision Street Aware

Mardi Nicholls

“I like the look and the aesthetic of rockabilly/ tiki bar style culture. I also like hiding little treasures in unexpected places.”

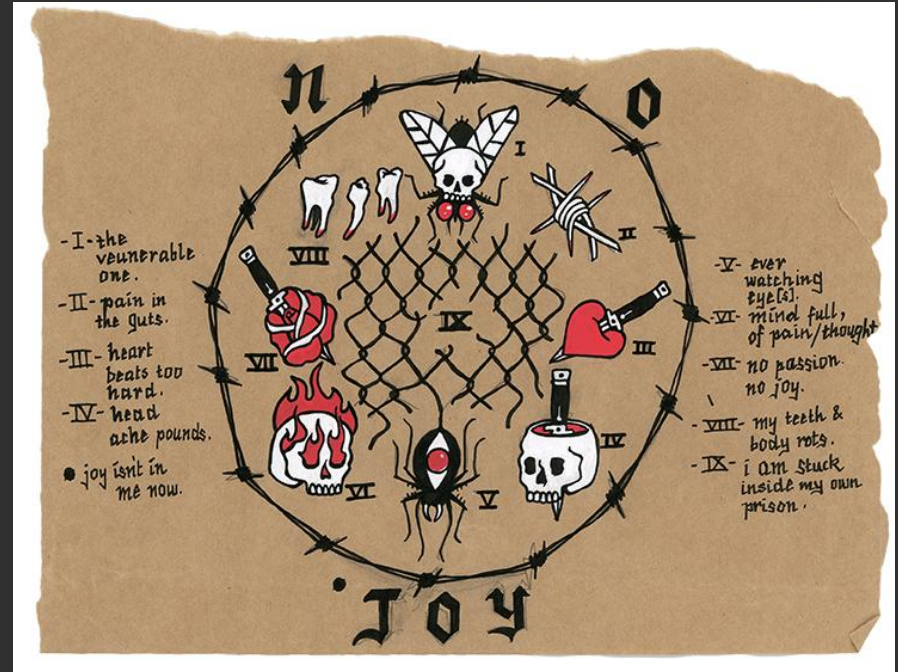


Tiki, 2017

Sterling silver and paper
30 cm x 20 cm

Ruby

“The numerals do not represent a chronological cycle, nor does the circle show direction. The motifs are jumbled, but create a larger narrative that has not yet been told.”



i to ix, 2018

Paint pen and graphite on found paper bin bag
35 cm x 28 cm

Gabrielle Savrone

“Gabrielle pondered what to make with a size limit – she only really likes making big paintings. She was scared. Although she does like mini things that others make.. hmmm.

(Yes I am writing this in third person and it’s weird).”



{nothing is} Shit Drawer, 2018

Interactive Installation

Jessica Schwientek

“The self exists purely in a momentary form, forming in the fibers of time. Outside of the moment it warps, becomes jaded and fades into a distant memory. Meanwhile a new self comes into existence and disappears just as quickly as it was conjured by the mind.”



Amber Smith

“Through collecting mementos and curio, Amber Smith strives to form and find stability and reassurance, whilst indulging her neurotic, compulsive need to accumulate.”



Persuasion and sacrifice: the poetics of learning to love again, n.d.

Mixed media
30 cm x 15 cm

Fern Smith

“The mermaid represents the herstory that has been wiped clean from our history books. The fish goddess around the world is derided and ridiculed. Women have a natural ability to dive deeper than men and were once valued for the food they collected from the ocean. As the means of food production changed and male gods/kings dominated the world the fisher-women disappeared.”

*Kettle of
mermaids,*
2016

Watercolour on cotton
20 cm x 27 cm



*Dedicated to
Rebecca Small,* 2016

Watercolour on cotton
20 cm x 27 cm

Fox Smoulder

“The cuter side of codependency which makes two soft little animals want to cling on to each other no matter what. This piece is about hope in relationships and the joy that can come out of your little, vulnerable self when you share a love.”



Possums, 2018

Acrylic on wood
41 cm x 49 cm

Sian Song

“‘Who's a good boy?’ That was the question that plagued his mind each night as he sat alone...Who is a good boy?”



11:11 pm, 57 Moreland Rd, 2018

Gouache on wood
33 cm x 33 cm

So Ray Ray

“*All Hail* is the personification of the little devil that is inside me. He is cute; he is psycho; he is colorful; but ultimately, he is harmless.”



All Hail, 2018

Acrylic on wood panel
20 cm x 20 cm

Melody Spangaro

“This portrait of Jean is an intersection. Life and light; fleeting and enduring. A moment in the continuum.”



Jean, 2018

Graphite and carbon on linen
30 cm x 40 cm

Elly Steinlauf

“This body of work documents the urban landscape. A subtle but notable comment on the current social climate and the dominance of consumerism in modern culture.”



Adamstown, 2017

Analogue photograph printed on fine art paper

Nada Stokic

“*Gazing* is a piece from Paris. It’s two photos merged as one. These two photos blended together nicely to represent my interpretation of being there, and observing all the beauty which Paris had to offer.”



Gazing, 2014

Giclee print

21 cm x 30 cm

Katie Theodorus



Yallo, the Prince of Semi-Corporeal Beings, 2018

Acrylic, paper collage, felt tip pen, gel pen, pencil on canvas

20 cm x 20 cm

Rowan Tydell

Rowan is an accomplished artist working mainly in acrylic and oil. His works have been described as abstract, surreal and somewhat influenced by indigenous art. He has been in many exhibitions and has sold numerous pieces throughout Australia.

Rowan is a full time artist who has had many accomplishments while living with an intellectual disability.



Viola V

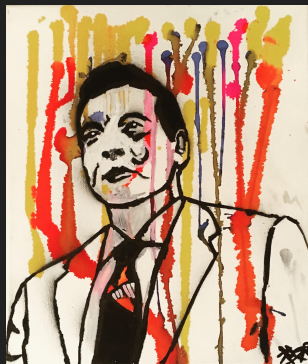
“Softcore pornography in a Fitzroy alleyway. Brunswick St kitchen hands sure take a lot of cigarette breaks. The reverse of the second image exists somewhere in pixels, my own fractional nudity, my own face hidden. My tartan skirt cost \$3 from a Perth op-shop, some snotty private school's colours. Peachy dressed like a sunset, held my face under their skirt. Eli sat on my back and pulled my hair and said ‘I've never been a bully before. This is so much fun!’”



Peachy & Eli, 2017

Digital print, diptych
30 cm x 40 cm framed

Paul Wawryluk



*Super Mario. Mario Lanza
contemplates a comeback
as a ganster, n.d.*

*Margot Stevenson
circa 1945, 2018
Enamel on canvas*



*'Bullsblood and Blueberry' Sea in the sky ice
cream of the year, 2018
Medium
Size*

Kerrie Wood-Garner

“I choose my subjects from my collection of 19th century cabinet cards and let my imagination give them their character. Sometimes the oddest things occur!”



Euphrenia Thicket, 2018

Acrylic on wood
13 cm x 20 cm framed

Matthew Zerafa



Girl at the Gate, 2017

Inkjet print

18 cm x 18 cm