

# All the Things That Remain

NOIR's Art School Drop In Project

# All the Things that Remain

## Jude Worters

'All the Things That Remain' is the outcome of Art School Drop In, an initiative brought together by Jessica Schwientek (a photographer and the Director of NOIR Darkroom) and Chelsea Arnott (a visual artist and volunteer at NOIR). The initiative came about after considering the lack of artistic control usually present in group/themed shows. Thinking about ways to address this issue and to allow artists more control in the overall organisation of an exhibition, but still providing the support and knowledge that emerging artists sometimes need - Art School Drop In was born.

During the month of August the NOIR gallery space was opened up as a studio to 14 local artists over a period of three weeks. Invited artists could use the gallery space as a pop-up, drop in studio space, to meet collectively, discuss the motivating factors in their individual creative practice and to make art works for the exhibition. Working collectively and sharing the gallery as a workspace allowed for a sharing and exchange of ideas, concepts and methodologies. An additional bonus to time spent as a participant in this project was the opportunity to be involved in peer workshops and constructive critique sessions, with the various artists involved sharing their skills and specific expertise.

The exhibition draws on ideas surrounding the human condition with the artists exploring more personal individual themes which underpin the title 'All the Things That Remain'. The 14 artists all pursued different ways of interpreting the concept, coming up with ideas that were all quite different, yet linked by the overall theme and the influence of working together in the space. Quite a few of the artists were interested in the power of collected and found objects, using them as metaphors to represent a range of things - throwaway culture, means of comfort and preservation of memory to name a few. The final outcomes cross a range of mediums, and for many of the artists see them working outside of their normal practice as a result of the time constraints.

# Insider's Perspective

## Laura Van Wensveen

'Insider's Perspective' is a subjective documentation of NOIR's Art School Drop In Project. My work is a collage of drawings which reflect the fragmented nature of memories.

Memories in their essence are not complete from a chronological standpoint; there's only so much we can remember clearly from one moment. 'All that remains' are fleeting and fractured glimpses of our experiences.

The theme for our group exhibition is highly subjective, which worked well with my art practice. I draw from the world around me, relishing in capturing the intimacy of a candid moment.





# Grasping At Nothing

## Roberta Beilharz

The work is a response to consumerism and the stuff that is left over from it.

When we, the group, came up with the title “all the things that remain” I instantly thought of stuff and rubbish that surrounds us. The disposable world that is all around us.

This work was inspired by the waste that I see every time I buy a product, rubbish it comes with, the packaging, how little it is used before it's broken, empty or no longer fashionable and every time I look at this stuff I see the energy and waste created to manufacture it.

The two hands are cast in plaster reaching out from a pile of rubbish, the hands being a representation of the glamorous products that people dress themselves in, they have the fake plastic nails and on the fingers hand jewellery but below them are the discarded packaging of everyday life, lighter food packaging, broken and discarded products.

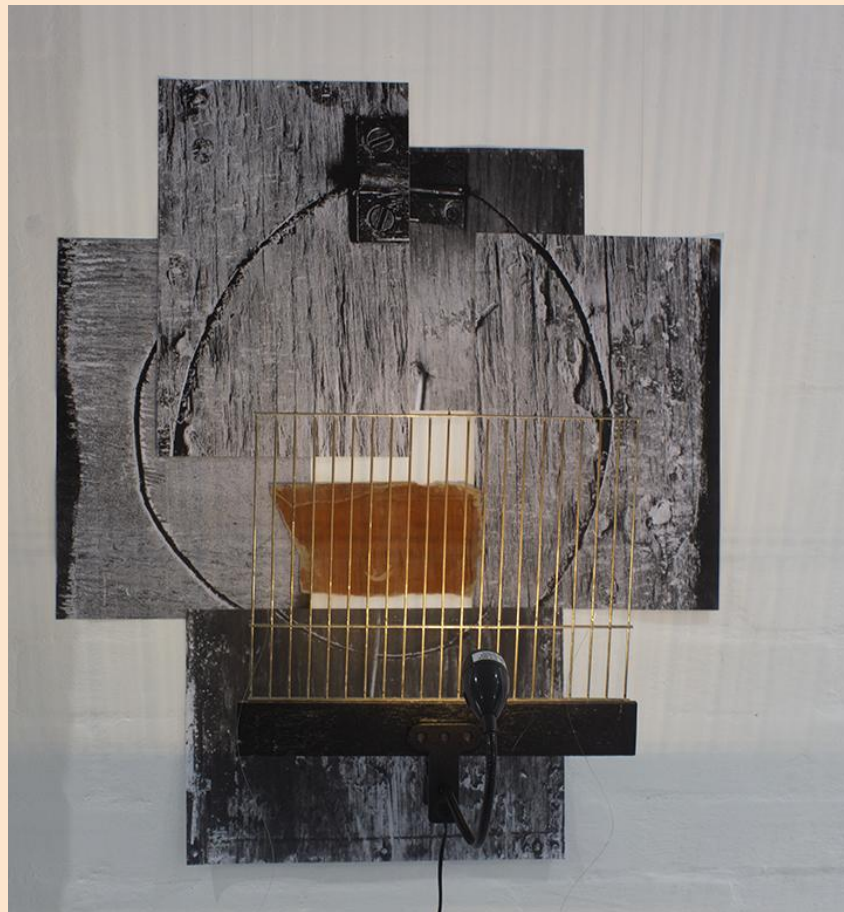
# Left

## Katie Banakh

I found some tiny wooden bird cages on the side of the road. I'd been thinking about the way situations can remain imprinted in our memory long after the event.

I read somewhere that these uncomfortable situations don't arise solely to point out your weaknesses, but rather to show you what you need to shed in order to evolve. So you do, and you leave the cage, but I'm not sure you can - or should - forget it.

I studied the cages, reinterpreted them in photographs - specifically the door latch, then reintroduced the (absence of) the feather to speak back to what was once there but is now gone. The original metal grate from the cage casts a daunting shadow, that shifts like memory; there but undefinable, un-pin-downable, yet framing the whole experience.





# “Laughter, Sex, Vegetables & Fish”

## Kathy Sarpi



An icky, oozy exploration of the visceral side of existence. Life's a ride baby. All that remains are fragmented memories and physical decay. This series is a celebration of abundance, the beautiful, the ugly and all the things left unsaid. Our bodies are vessels of flesh and secrets, what's ruminating in you?

# A Date With Hope

## Heidi Tyrrell

‘All the things that remain’ steered me immediately to the keyword HOPE, imagery of hands in prayer, and the myth of Pandora’s Box.

A work featuring hands in prayer was bound to look overtly religious. The question was how to portray hope without using such obvious symbology? I decided to simply start by layering colors on a canvas and ‘hope’ for the best! During this process I came up with a few visual possibilities centered around a lone figure, naked, unadorned, empty handed, traversing the cosmos, questioning the future, with nothing but hope to guide him. Hope, the fire that urges us forward, hope, the ashes that remain.

I love simple figures and bold linework, am fascinated by color, awed by Fauvism, and am often drawn toward naïve art. In this work, I wanted to capture with simplicity, a story of the past, a smattering of stardust, the possibility of a dream coming true, and a spark of hope.



# Minnie's Flowers

## Juliet Fraser

'Minnie's Flowers' started when my friend Loqui (they/them) found a collection of deteriorating handmade flowers created during the fifties by their great grandmother, Minnie. Now gone, what remains and connects her to Loqui are these delicate passed on possessions. Exploring the degradation of materials over time, this work has evolved through the process of shooting and printing on expired film materials and through the colour dark room process. The flowers themselves have been layered to create new impressions on the paper. The delicate nature of both the flowers themselves and Loqui's vulnerability posing nude offer a view on what remains of an individual's spirit.





# In God We Trust

## Lisa White

This work is a response to the cases of child sexual abuse within the Catholic Church. Three angels, symbolising the trinity, appeal to a father figure that has turned his back to us, Bible in hand preaching to his flock, he is deaf to the alerts. Representing the disinterest and self-interest of the Catholic Church he is closeted by overarching blue sky above. Crosses represent those that have taken their lives. All rest on a bridge that demarks heaven and hell, echoing Cartesian dualisms: good/bad; dead/living; abused/survivor. 'Metho' reminds us of pain-numbing addiction. Whilst below, a broken animal jaw bone hangs from a tree and the unspeakable acts that have been committed, which are no longer able to be contained within a barred room, ooze into pristine whiteness. In between nestles an opulent red room, echoing the papacy's comfort and privilege, reminding us we are in hell.



# All The Things That Remain

## Regan Brantley

All the things that remain. the exterior. the casing and the coating. the dermis. the crust. the hull. the things that get used up and in the meantime, sustain. the things that mature and colour and droop. the things that remain until they don't anymore.



# Stardust & Memories

## Leesa Gray-Pitt



# Theory of a Cold Afternoon in Summer

## Percy Caceres



Through my photography, a combination of my own images and re-contextualised found photographs, I explore shards of memory, emotions and experiences, especially when these are inchoate or confounding. In doing so, I hope to create a constellation of emotions. What impressions, senses, truths remain? What survives the passing of time, and how does time reconfigure these things and make them anew?



# Oh There I Am Caroline McGrath

The video, entitled, “Oh There I am” (I Was Here All Along, Hiding Behind my Tales of Woe”), takes a look at the childhood memories that remain with us and the narrative we tell ourselves about who we are and how that impacts our self-perception and in turn, our quality of life. Caroline McGrath began a project of collecting objects she found in vintage markets that she recalls having in her childhood. The 3-year project to date, has resulted in an array of objects connecting her to positive childhood memories. Drawing from Narrative Therapy theories, the concept behind this work is to build a new narrative about her childhood by talking through objects and the ‘neutral’ memories they connect to.







# Security Blanket

## Jude Worters

My current work explores trauma and family dysfunction through the lens of personal experience. The work in this show relates to self-protection and is a kind of talismanic textile which alludes to a garment, perhaps a cape or blanket that may be wrapped around the body for warmth and protection. The stitched images are both recognisable and common symbols, that are used as metaphors to highlight methods used to repel a psychological or physical threat when assailed or under attack. The blanket-like felt of the textile further enhances the concept of security, comfort and protection.

# Cumulus

## Irianna Kanellopoulou

Working only with found and donated items and focusing particularly on those which were discarded or unwanted, I have brought them together to form 'Cumulus'.

I am fascinated by the art of accumulating, the ways in which seemingly useless items can be used and relied upon to provide comfort and safety within our lives.

'Cumulus' is an exploration of collecting and gathering as a coping mechanism, it attempts to consider the physical remnants of memory and identity, and to rediscover their beauty.



3,400,000,001,  
Juan Rodriguez Sandoval

