

as the washing machine rumbles. Care for it. Drink it. Wash your dishes and flush your toilet. Capture it where you can. Listen to it as it moves through your home, creaking and trickling and floods throughout Eastern Australia, fresh water remains precious. Save it, recycle it, home, as you wash your hair in the shower. Although this year we've seen dangerous rains into the Waterworks. Only then will it be filtered and transported through mains into your water evaporates on a hot day, soon to fall again on Kunanyi, down its cascading falls and gutters and underground rivulets, coming out at Mtumilli mīnanya/Derwent River. There the water doesn't go straight to your tap, instead it heads out to sea through Caitlin Faragher, 'Dishes', 2022.

An oil painting of a bathroom sink with additional bathroom artefacts. This image is intended to express the most intimate and hidden natures of human hygiene, most importantly within the setting of coexisting with a partner.

Annie Pearce, 'Coexisting', 2022, \$300.

When I moved to Sydney from Tasmania to pursue my studies of art I began obsessing with the idea of home and where I grew up. I often got homesick, so my dad and I would write to each other. This would keep my connection to the place where I grew up strong. These became incredibly special letters which I created into 3D forms to show the comforting words from my dad that got me through my time living in a big city away from the comforts of home.

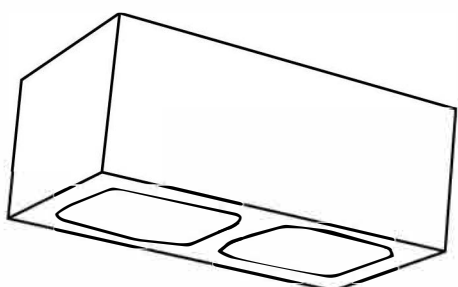
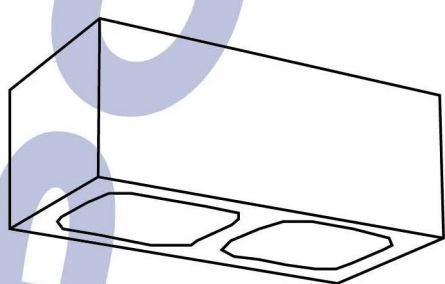
Alice Rose Brickhill, 'News from Home', 2022.

"Just like walking in an alley, looking to see what will happen, then walking into another alley to explore what can be seen, getting into yet another alley, wondering about what can be found there, and in the end, even after getting lost and hanging around, getting back on the main path, with a great deal of new knowledge, seeing new things, connecting new spaces you have never seen before, completing a new temporary order." Jerroen Lutter, 2022.

Aaron Ashwood, 'put a spring in your step', 2022.

Organised and curated by Jenna Hawley and Nani Graddon.

OTHER THINGS



HOME

Candice Broderick, 'Exposed Transaction', 2022

Broderick is a visual artist currently exploring themes of human nature and introspection in her practice. During Potentially Eventually's event Broderick will undertake a performance based artwork titled 'Exposed Transaction' where she will be responding to the immediate environment to produce a series of artworks using a combination of mark making and drawing mediums as well as paint

Cullen Butters, 'Maria', 2022, \$60-70

From mere strangers to now fond friends. It was never intentional but serendipity prevailed in connecting with Maria, allowing me into her home and life. There was a parallel between the gradual exploration of the waterworks creek and bushland and talking with Maria about her migration from Poland. The thickets exude dark imagery but there is hope in the canopy light - reflecting Maria's life.

Elliott Nimmo, 'ables bay', 'blue morning', 2022, \$1000 each.

My paintings express the memory of a feeling of being in the landscape—whether it's Rushcutter's Bay in a milky, April morning; the fields of fluorescent canola on Wiradjuri country; or the blue glow of gum trees blanketing the hills in Tasmania. Each painting expresses my feeling of immersion in the world, my isolation, my sense of integration and my identity. The paintings are process-driven: initial swathes of soaking give way to painterly mark making. The brushstrokes are my way of imposing my will, my influence, on my environment—whereas the colour field stains reveal themselves, and I take a backseat as the painting develops of its own accord.

Elwyn, 2022. "An acknowledgement of turbulence, for we woke folk are comfy. Settled even, complicit definitely."

Emma Skalicky, Natalie Venettacci, Bella Young, 'Medusa Waking.'

MAGGIE: Once, someone said my hair was "the loveliest thing of all." So I cut it off. And I grew bad ideas instead - I got angry, I spat venom, I changed. Not to be heavy handed, but I really found the gorgon in me." In a mouldy old bathroom, Maggie is having a bad, bad day. Around her, pipes speak, myths climb through windows, and Medusa dreams.

Helen Spencer, 'Against the Grain', 2022.

I love hand-made, old, timber, grosgrain ribbon, and the colour green. What if we all reverted to be making-fixing households?

Jacob O' Shannassy, 'Untitled', 2022, \$300.

This work represents the urban, man-made landscape and the natural landscape as places we call home. Through geometric shapes and organic marks and forms, the work poses the environments together as a juxtaposition.

Jasper Godden, 'On The Table', 2021.

I created On the Table for Artfully Queers 'Home' show in 2021. I wanted to explore the saying 'putting it all on the table', I did this through compiling poems exploring some of the thoughts and feelings I never shared with people I once had intimate romantic connections with. I also ask audience members to submit their own confessions to the crock pot.

Yumemi's practice delves into the interactions between nostalgia, history, connection to place and ephemerality, while re-examining her personal relationship to Japanese heritage. Seeing herself as a resident of cultural gaps, she wants to continue delving into what it means to occupy this space, as well as articulating nuances that influence and define what this gap may be.

Yumemi Hiraki, 'Kuwa no mi', 'A warm glow to remember', 'Butsutan and bones', 2022,

and clamped together to make and represent voids in Tasmania's Tasmania. Tasmania's identity. These forms were beautiful Tasmanian trees sawn up, carved glued These works were created while considering the contradictions and paradoxes that shape

Thomas Friend, 'Timber Tetris 1, 2 and 3', 2022, \$150 each.

Our social and physical ecosystems are in constant flux, altering my emotional being and therefore artwork. As we near to warmer months and longer days fruitful colours and moods surround me.

Tess Parsons, 'Strawberry blonde', 2022, \$200.

One of the recurring themes of my arts practice has been to re-purpose found and discarded objects and places. Collecting for me has become a form of therapy, the only time when I am alone but not lonely, and I have spent endless hours of the past several years wandering the banks of the Derwent River collecting anything that caught my eye. Pieces of wood, bones, glass, scraps of plastic and paper, toys, syringes.

Steve Lovegrove, 'To Bruce & Outrigger', 2022, \$480 each.

can break a cycle set by those before me—I look back at my memories that have begun to mould. That really, all I can clearly remember is that it's still me.

of your speech are indicative of a past and present formed by those around you. I felt burdened with the scores my body had kept from ancestors, I felt scorned by those who are no longer here. As I've grown and plummeted into the work that needs to be done so that I

How do you stop carrying everything which has happened to you? When you can't stop doing things which don't make sense, when the movements of your body and the infection

Shanae Aziz, 'Mould & Memories', 2022.

Sabine Bester, of Kudju Joy, playing some soulful, acoustic tunes.

The toilet was gross, the wiring was illegal, and its grungy failed-boy reputation was deeply embarrassing, but it was cheap and that is all artists really need. Apparently, like every other cheap and useable space in town, the place is being turned into apartments. An Epitaph for the Rat Palace embodies a loose aesthetic of the place: something that is slapdash and poorly executed with an emotional sincerity that is covered in sneering and petulant immaturity.

Kate Loader, 'Garbage Patch Kids', 2022, EOI.

Greenpeace estimates more than 640,000 tonnes of nets, lines, pots and traps used in commercial fishing are dumped and discarded in the sea every year. 6% of all nets used, 9% of all traps and 29% of all longlines (fishing lines that are several miles long) remain as physical pollution dumped at sea. New research shows that the Great Pacific Garbage Patch (GPGP) is largely composed of fishing-related plastic waste, with 75% to 86% of all plastic waste in the GPGP identified as coming from offshore fishing.

Lily-Joan Rudd, 'Housemouse', 2022, \$90.

A little mutant creature, the unholy union of house and mouse. Long-tailed and lit from within. Sightless and siteless; wandering unmoored and unseeing.

Lychandra Gieseman, 'Draped Vase & Lamp', 2022, EOI.

Experiments in manipulating surfaces (of & beyond the sculptural form), finding the thresholds of industrial materials through gravity, drapery, reflection, light – a circle cut from a square that is twisted & inverted.

Maddy Barker, 'Personal Mythologies', 2022, \$230 each.

My work seeks inspiration from the long standing practice of ceramics and the built environment. The work speaks about my hometown, childhood melancholy, the absurd, life experience and documents my perspective of contemporary living.

Marguerite Carson, 2022.

"as is always the case with allegory it's not that one scene replicates another, but that it recodes it in order to cast it in high relief through imperfect but suggestive correspondence. One scene becomes a figural machine through which another one can be explained or approximated, particularly where direct representation is found, wanting, where stiff edges of verisimilitude prohibit accurate depiction where bodies, are asked to generate an understanding of their own abolishment." Moreno, Gene "Notes on the Inorganic, Part I: Accelerations" eflux journal, Issue #31

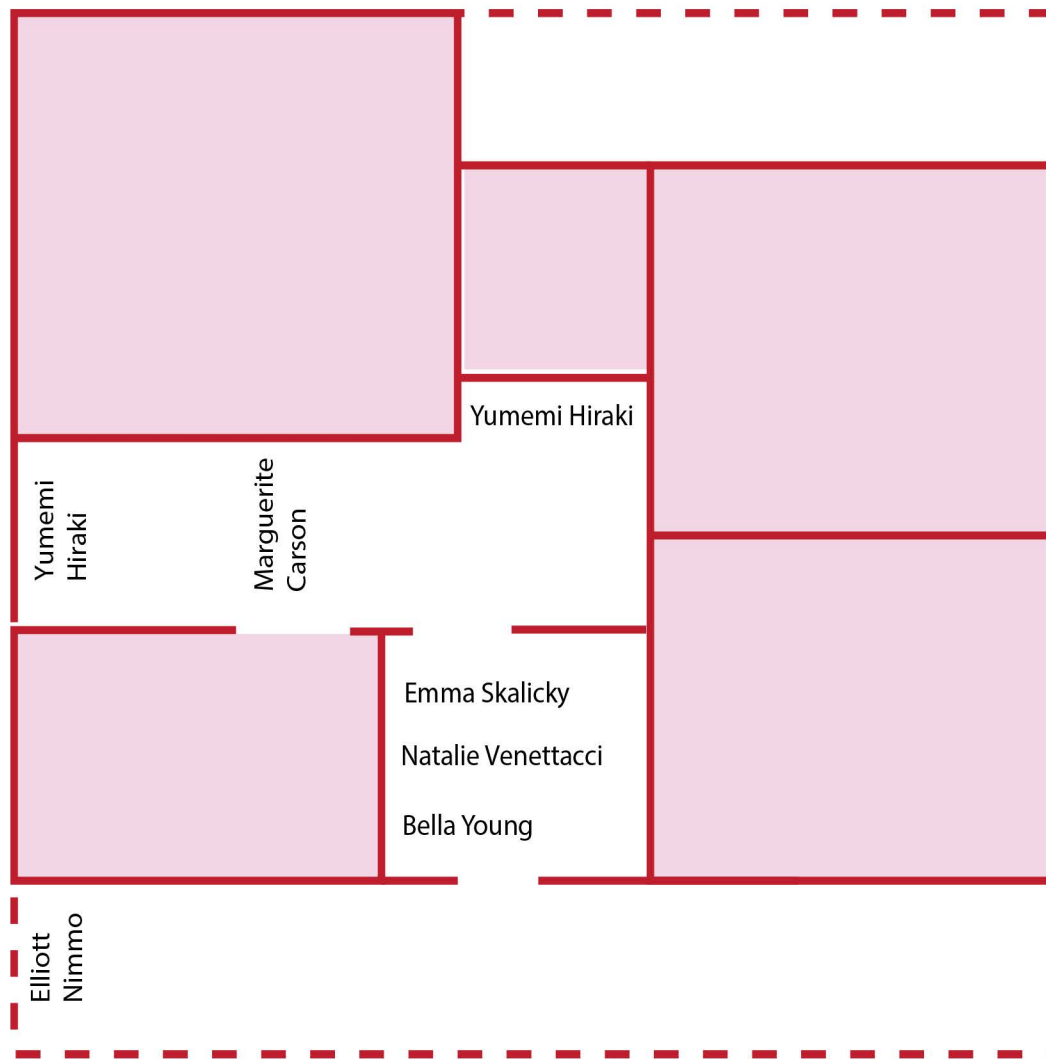
Reece Aaron Nicolaou, 'MY LOVE! MY LOVE!', 2022.

A video that explores how different representations of the heart are used throughout our life in relation to love. These (representations) look at the creation and dissection of the heart, as a metaphor for the love we give and receive over our life's journey. Whether it be incidental or intentional we leave a trail of love along our ways, as well as picking it up and finding it, which ultimately makes us somewhat whole.

Robert O'Connor, 'An Epitaph for the Rat Palace', 2022.

Lost somewhere between sincerity and sarcasm, An Epitaph for the Rat Palace memorializes the long-running shared studio space that will cease operation in 2022. Beginning around 2008 with Disconnect Records and the Die Laughing Collective, it was for some a space to make art and record albums, and for others to turn up unannounced, hang out and get high. One night around 2015 someone threw a rock through a window which pissed off the owners and put an end to live events. -

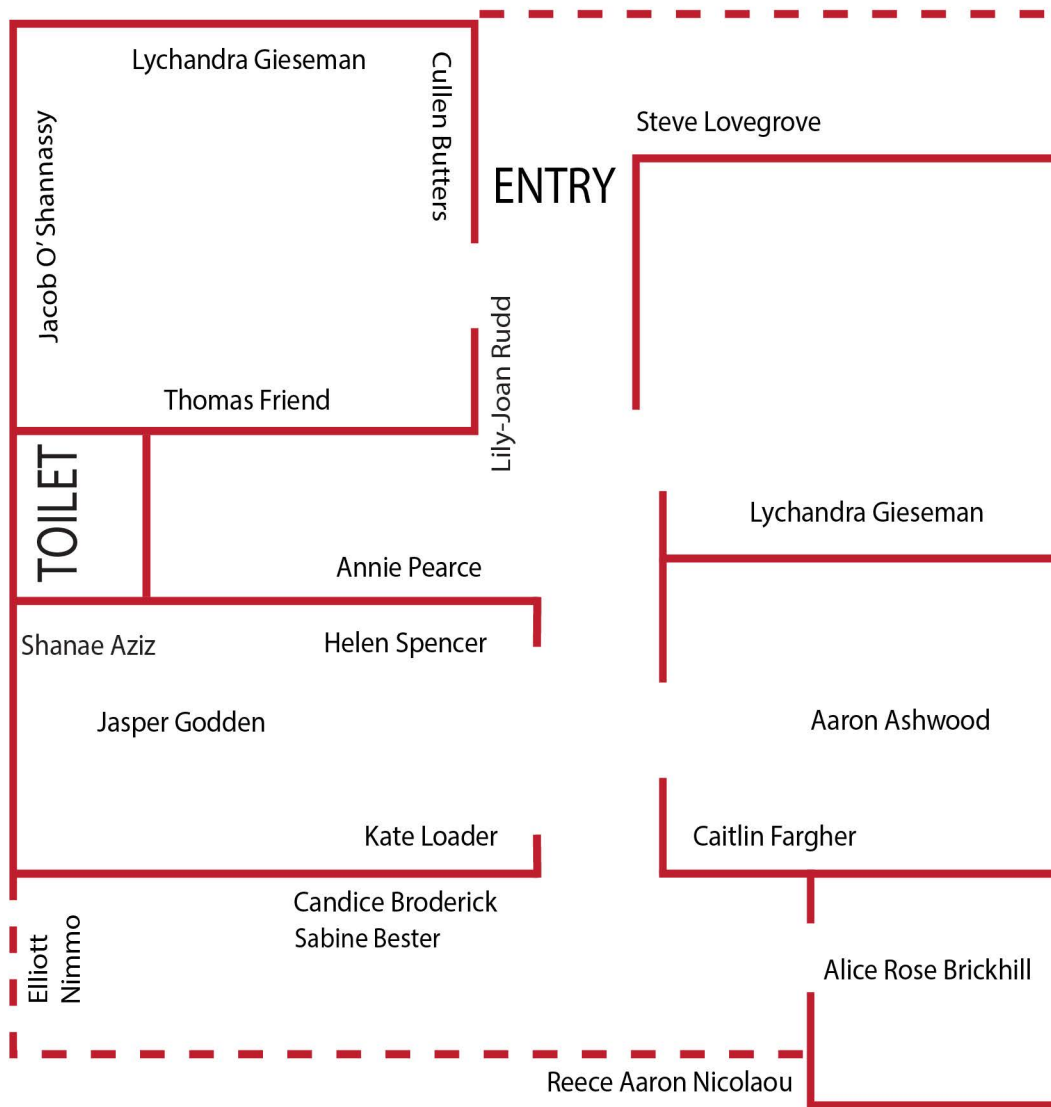
Second Floor



Performances

- 12-9PM
Candice Broderick, 'Exposed Transaction', roaming performance and visual artwork.
- 2-3PM
'Medusa Waking', collaborative sound and performance piece by Emma Skalicky, Bella Young, and Natalie Venettacci.
- 4:30-4:45PM
'Medusa Waking'
- 5PM
Elwyn, "An acknowledgement of turbulence, for we woke folk are comfy. Settled even, complicit definitely."
- 5:30-45PM
'Medusa Waking'
- 6-6:15
'Medusa Waking'
- 6:30-6:45PM
'Medusa Waking'
- 7:30PM
Sabine Bester (Kudu Joy), acoustic set.

First floor



Elwyn

BAR

Tess Parsons

Robert O'Connor

Maddy Barker

Steve Lovegrove

