

Polyphony: CERAH Showcase | 2021

Sebnem Nazli **KARALI** + Gale **THACKERAY** | Suzanne **ELLIS** +
Amber **MOFFAT** + Jane **ZIEMONS** | Harrison **SEE** + Brad **NISBET** +
Declan **BROOKS-CREW** | Alberta Natasia **ADJI** + Laura **MITCHELL**

Polyphony is an exhibition by **CERAH** (Community Exchange for Research in Arts and Humanities), that brings together disciplines of visual art, creative writing, psychology, criminology and media studies. These experimental and collaborative works seek to grow a community platform that introduces peers to alternate and cross disciplinary perspectives and methods.

Gallery25

Exhibition dates: 12 to 19 February 2021

Opening Event: 18 February 2021 5pm - 7pm

CREAtec Floor Talk: 17 February 2021 from 12.30pm - 1.30pm

Gallery hours: Tuesday to Friday 10:00am to 4:00pm and by appointment
Building 10, 2 Bradford St, Mount Lawley



ECU Galleries



Sebnem Nazli KARALI | (BA (Dist.), MA, CERTLING, CertEd) | Literary Scholar and Critic | skarali@our.ecu.edu.au

Sebnem Nazli Karali is a PhD candidate in the School of Arts and Humanities, ECU, and is the recipient of HDR scholarship. She is also a consecutive interpreter, translator, editor, and an actress. Her main research interest centres on the dialogue between feminist theory and memory of traumatic violence in minority-ethnic/migrant communities. She has reviewed articles in peer-reviewed journals and published several articles: *The Case of Einar Wegener Revisited* (2016); *Musical Affect and the Emotion-Cognition Interaction in the Phantom of the Opera* (2020), and book chapters: *Masculine Uses of the Womb in the Renaissance* (2020); *The Colour of Erotic Potential: Morrison's Sula or How to Deconstruct the Black Heteropatriarchy* (2020).

Gale THACKERAY | Painter | Galethackeray@gmail.com | @gale_thackeray_paint

Gale Thackeray is a London-born figurative painter who is now based in Western Australia. She has also lived and studied in Germany. Through focusing on process and materials as well the status of figurative paintings as a contemporary art medium, she creates images of theatrical settings inhabited by disconnected figures. Gale is a current PhD candidate at Edith Cowan University in Perth

Statement:

Heim n: home, institution, clubhouse, approved school, reform school
heim adv: home

Heimat n: home, native town, native place, homeland, home town, habitat, biotope, native country
(Langenscheidt, 2020)

“The German word *unheimlich* is the opposite of *heimlich*, *heimisch*, meaning “familiar,” “native,” “belonging to the home”; and we are tempted to conclude that what is “uncanny” is frightening precisely because it is not known and familiar. ... It is not difficult to see that this definition is incomplete.

ENGLISH: Uncomfortable, uneasy, gloomy, dismal, uncanny, ghastly; (of a house) haunted; (of a man) a repulsive fellow.” (Freud, *Das Unheimliche*, 1919)

Karali comes up with a made-up German word *Heimatvoll*¹ to challenge the experience of being forced to feel unheimlich abroad, in one’s own country, and, hence, in one’s own body. In doing so, the uncertain space that Karali’s

¹ The word Heimatvoll traces the German word *heimatlos* (stateless person) which describes a civilian who has been denationalized or whose country of origin cannot be determined or who cannot establish a right to the nationality claimed.

image occupies in Thackeray's painting reverses the disadvantageous position of multiple and hybrid identities into an advantageous one. The collaborative work emphasizes the condition of feeling unhomely not as a state of homelessness or physical departure, but as the sense of cognitive and emotional departure from one's own self. It highlights the importance of building and promoting resilience in minority-ethnic and migrant communities.

1

Sebnem Nazli Karali & Gale Thackeray, *Hybrid #6*, 200 x 150 cm, oil on Belgian linen.

Suzanne ELLIS | Criminologist | s.ellis@ecu.edu.au

Suzanne Ellis is a Criminology lecturer and researcher in the School of Arts and Humanities, Edith Cowan University (ECU). Ellis, a recipient of a ECU Higher Degree by Research Scholarship, is currently undertaking her PhD, examining the Children's Court Drug Court using a case study methodology. Other areas of research interest include youth justice, drugs and crime and how qualitative research, focussing on individual experience, can inform criminal justice processes. She has a keen interest in building research culture and runs the "Crim Connect: Postgrad" group for postgraduate Criminology students.

Amber MOFFAT | Writer and Artist | ambermoffat.com | @amber_moffat_author | ammoffat@our.ecu.edu.au

Amber Moffat's creative practice involves both writing and visual arts. Her research at ECU is in the field of Creative Writing and she intends to explore the contemporary experience of the female body in relation to the abject for her PhD. Amber has a background in arts education and she makes work for children as well as adults. Her picture book *I Would Dangle the Moon* was published by MidnightSun in 2019. Amber's poetry and short fiction will feature in Penguin Random House and Night Parrot Press anthologies this year.

Jane ZIEMONS | Interdisciplinary Artist | @janeziemons | +61 459 322 820 | jziemons@our.ecu.edu.au

Jane Ziemons is a Scottish born Australian interdisciplinary artist, designer and educator. Her arts practice encompasses installation works, the development of narrative textile collections and traditional printmaking techniques. Her current Master of Arts research is a practice-led phenomenological investigation into the elevation of the everyday. Her work explores ways to experience embodied engagement through the use of cloth, the everyday object and, the often taken for granted, quotidian moment.

Statement:

Through the process of deep listening and respectful sharing Ellis, Moffat and Ziemons entered this collaboration from the distinctly different yet overlapping disciplines of criminology, creative writing and visual arts. Exploring their respective research with each other they discovered a commonality in their areas of interest and began to investigate work in relation to the education of youth and the impact of early experiences upon adulthood. The collaboration resulted in four separate yet deeply connected works which explore family legacy and the all too often unheard or silenced position of children and young people in contemporary society.

A jug filled to the brim
handed overhead from mother
to daughter.
It is every drop spilt,
running down the body,
staining the floor.

- 2 Amber Moffat with Suzanne Ellis & Jane Ziemons, *Legacy*, 2021, glass mould, leather
- 3 Jane Ziemons with Suzanne Ellis & Amber Moffat, *Put your hand down*, 2021, cloth, thread, audio recording
- 4 Jane Ziemons with Suzanne Ellis & Amber Moffat, *Every drop spilt*, 2021, glass tumbler, human hair, cotton thread, vintage tea cloth
- 5 Suzanne Ellis & Amber Moffat with Jane Ziemons, *What is left*, 2021, Projection

Harrison SEE | Visual Artist | @harrison.see | harrisonsee.com | hwsee@our.ecu.edu.au

Harrison See is an artist interested in allegory that navigates cultural divergences and tensions. Through paint See constructs figurative landscapes rich in symbolism that explore hybrid spaces between diverse communities. See has exhibited and undertaken residencies both locally and in Asia, he is a New Colombo Plan Alumni as well as the recipient of the Louise Macfie Painting Prize and the Ellenbrook-Swan Art Award. See is a PhD candidate at Edith Cowan University undertaking research that explores how cross-cultural collaboration can lead to new understandings of a hybrid Australian identity.

Brad NISBET | Virtual Reality | bphelpsn@our.ecu.edu.au

Brad Nisbet is a Researcher with SAH with a focus in virtual technologies, examining the theological concepts of storytelling in virtual worlds and the nature of a participatory personal narrative experience. Brad is also an experienced engineer and developer who works to make pipelines and artist-facing tools that allow emerging and experienced artists to translate their skills and experience from physical artforms and medium into virtual ones.

Declan BROOKS-CREW | Criminology | dbrooksc@our.ecu.edu.au

Declan Brooks- Crew is a current PhD candidate and tutor in ECU's Criminology department. His main area of interest is policing, in particular the various complexities involved in police oversight and accountability mechanisms. His doctoral research aims to explore police perceptions of and responses to wrongdoing in the workplace. Other research areas of interest include police culture, dirty work, and procedural justice.

Statement:

This artwork represents a convergence between visual art, criminology, and media studies touching on masculinity and hero culture within paramilitary structures. Specifically with a focus on police, this interdisciplinary installation analogises the ideals symbolised by the heroic brotherhoods of European knights, experimenting with juxtapositions of expectations and realities within contemporary policing culture. Through augmented reality, a dialogue between stoic protector and vulnerable public servant reveals itself. This plays on the timeless, but problematic dynamic between protector and protected—between police officers and civilians—as one group ideally shields the other against the dangers of the world. A dynamic that absorbs its elite members into the ideals of a greater cause while relinquishing the nuances of individuality behind a symbolic uniform; individuality absorbed into the crude meta-narrative of good vs evil. An enduring narrative within European legend where valiant knights are subverted by temptation, greed or betrayal; a duality between the ideals of a group and the inherent vulnerability of the individual. A duality reflected in the imposing stature of the installation's figures and the materials used in their construction.

6

Brad Nisbet, Declan Brooks-Crew & Harrison See, 2020,
(IN)VULNERABLE, dimensions variable, cardboard, acrylic, paint,
timber, cast iron weights & AR device

Alberta Natasia ADJI | Writer | @albertanatasia | +61 420 694 608 | aadji@our.ecu.edu.au

Alberta Natasia Adji is currently a creative writing PhD candidate at Edith Cowan University. Her research explores the intersection between life writing and fiction, as well as the Chinese Indonesian identity. She has published refereed articles in various scholarly journals, including Prose Studies, Life Writing, and Cinder. She has recently published a short story in Meniscus and a piece of flash fiction in TEXT Special Issue 58.

Laura MITCHELL | Visual Artist | @lauramitcharts | + 61 435 054 122 | lauramitchellarts@gmail.com | lcmitche@our.ecu.edu.au

Laura Mitchell is a US-Australian contemporary artist. Currently she is a PhD Candidate at Edith Cowan University, WA. Her research explores the notion of mashup painting using practice-led research methodology and mashup as method. Source material referred to as retroscapes are employed to critique nostalgia-driven consumerism, underpinned by philosopher Zygmunt Bauman's discourse on liquid modernity. Mitchell's work has been exhibited and collected internationally and she is member of A.I.R. Gallery NYC. 2020 exhibitions include Fringeworld Festival 2020 at ECU and Boundaries sponsored by Artsource and Old Customs House WA.

Statement:

It is memory, rather than knowledge, that often becomes an impulse that stimulates creativity. Our collaboration, called 'Remembrance of Things Parsed'², is a narrative of remembrance and redefinition that tries to revisit, capture and share family memories from our respective cultural backgrounds. Mitchell, a visual artist, comes from an Appalachian dirt farmer coal-miner family in America and in a café partnership in Western Australia. Meanwhile, Adji, a writer, comes from a Chinese-Indonesian family who owns a small restaurant in the skin fold of Surabaya, East Java. The bottles embody our shared history with family eateries and pre-refrigeration farm life. We collect, archive, juxtapose and merge artifacts that reflect our families' life journeys, both cultural and physical: food, collectibles, plants, currency, separately and conjointly, preserved and decomposing, in small bottles to create narratives, utopic and dystopic. These are everyday objects from our respective everyday lives, past present and future, embedded with both nostalgia and trauma, decay and destruction, decline and micro-aggressions. We shift the objects inside the bottles as we work. These bottled objects are simultaneously static and dynamic, representational and abstract. They juxtapose and merge past, present, and future, realities and fictions, Chinese Indonesian and Appalachian American.

² We got the inspiration from a journal article, 'Remembrance of Things Parsed: Story Structure and Recall' (1977) written by Jean M. Mandl and Nancy S. Johnson, published in Cognitive Psychology 9: 111-151

Alberta Natasia Adji & Laura Mitchell, *Remembrance of Things Parsed*, 2021, Glass bottles, collage, drawing, paint, liquids (pond water, vinegar, oil, beverages, food), preserved and decomposing organic artifacts (with associated gases and mold), inorganic found objects and artifacts including consumables, memorabilia, packaging and waste, wood and hardware, dimensions variable.

Credits: Bottles courtesy of Kerfuffle Café, Fremantle WA.