

CAIRNS ART GALLERY

14 DEC 2024 –
2 FEB 2025

SIXFOLD PROJECT *A TIDY HOUSE*

ARTWORK LABELS

Raewyn BIGGS

Traditionally, coconut and pandanus fibres are used in the making of mats, baskets, brooms and many other household and decorative items. I like exploring the way these natural fibres hang and flow as well as the traditions and techniques behind the making process. I like the idea of highlighting the beauty of the material in different and non-traditional ways.

Dust Bunnies 1- 9

2024

found object (pink buoy), woven coconut fibre

Collection of the artist

Dust Bunny Maximus

2024

deconstructed traditional coconut fibre broom

Collection of the artist

Precarious

2024

found object (fencing wire)

Collection of the artist

Barbara DOVER

My work reflects on the challenges and contradictions related to ideas about the house and home. Traditionally, for most of us, a house is a place where we feel safe, secure and protected, hence the familiar adages 'safe as houses', 'there's no place like home' and 'home sweet home'. Has the perception of the home changed? Has it become more uncomfortable, precarious and even fraught?

Safe as houses

2024

found objects, cast acrylic resin, wire

Collection of the artist

There's no place like home

2024

found objects

Collection of the artist

Home sweet home

2024

cast soap

Collection of the artist

Good housekeeping

2024

concrete, found objects

Collection of the artist

Louisa ENNIS THOMAS

Drawing upon notions of nostalgia, obsolescence and the absurd, *Stuffed* is a playful sculpture series crafted from recycled vintage textiles. The works take their cue from the quirky Japanese concept, 'chindogu' (or 'strange tool') with oddities including a bottomless vase, a silent doorknocker and a gloomy lamp. Stuffed wonders at our preoccupation with consumption, and the endless accumulation of useful/useless objects we amass in our homes.

Dust musterer

2024

recycled textiles, mixed media

Collection of the artist

Opportunity stick

2024

recycled textiles, mixed media

Collection of the artist

No-glow pod

2024

recycled textiles, mixed media

Collection of the artist

Tunnel vase

2024

recycled textiles, mixed media

Collection of the artist

Knock muffler

2024

recycled textiles, mixed media

Collection of the artist

Pacifier

2024

recycled textiles, mixed media

Collection of the artist

Bless this house

2024

recycled textiles, metal frames

Collection of the artist

Julie POULSEN

To be continued shows the cavalcade of animals and wildlife that impact my studio and home life, generating humour, calm and inspiration. Birdcalls set the morning off. Fat-bottomed scrub fowl twaddle through the garden flicking mulch and turning soil. The curlew pair run, stall, feigning invisibility. The neighbour's lamb bleats. Goats with slanty-eyed stares clip clop around the drive. The dogs, Elvis and Jimi, roar through the house, tails wagging.

Betty, a manic and crossed-eyed cat of the past, stars in a series of artworks titled *Fuck you Betty*. Gracing the same era, Roxie the ridgeback was docile and happy to participate, befriending Skipper the Jack Russell. Stories galore abound, including the infamous chook pen fiasco. This rich mishmash of animals continues in my studio, productively and lovingly, as an integral and invaluable part of our house and home.

To be continued

2024

found object (cabinet) wood carving, sheet printed and painted

Collection of the artist

Rose RIGLEY

Creating these artworks allowed me to emotionally and psychologically clean my internal and intangible memory house. At the same time, I was packing up, culling, distributing, and dispersing the content of my physical place of safety, essentially making myself homeless, to coincide with *A Tidy House*. Was this art imitating life or the creative process influencing life?

UN / surreptitious animosity

2024

found objects (bed springs), cupboard, plaster, book pages, binding

Collection of the artist

UN / conciliatory resentment

2024

recycled curtain material, machine stitching, book pages, perspex

Collection of the artist

UN / concealed coercion

2024

found object (chair spring), porcelain, linen thread

Collection of the artist

Jennifer VALMADRE

Carbon footprint was formed around the idea of household waste. Tropical households once had open designs for natural cooling. But now they are more enclosed and dependent on modern technology, contributing to carbon production. The small, polished ceramic pieces have been sawdust fired; the carbon produced by the process is absorbed into the clay to give the graphite colour. It is a playful contrast with the reality that houses produce carbon rather than absorb it.

Reclaimed builds on the ideas established in *Carbon footprint* but it shifts focus to my home and its relationship with the rainforest. The forest is an integral part of the home's identity, it shrouds the roof in shade and brings natural breeze, it protects and cools. Like the timber in the work, the house itself is reclaimed; it once dwelled in Severin Street before moving to Lake Placid. The pink wax is a remembrance of the flocked wallpaper that once covered every room in the house. *Reclaimed* is not a tidy house, but it is home.

Carbon footprint

2024

black fired ceramics

Collection of the artist

Reclaimed

2024

recycled timbers, encaustic and mixed media

Collection of the artist

Sixfold PROJECT

Homemade

2024

digital projection, with sound (images from personal phones of Raewyn BIGGS, Barbara DOVER, Louisa ENNIS-THOMAS, Julie POULSEN, Rose RIGLEY, and Jennifer VALMADRE).

Produced by Shiny Shiny Productions

Collection of the artist