



FALLING
& DOWN
GATHERING UP

LISA SHARP

RO MURRAY

MANDY BURGESS

MICHELLE LE DAIN

NICOLA MCCLELLAND

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FALLING DOWN & **GATHERING UP**

Five artists come together to reflect through their art on what it is to be living in these rapidly changing and seemingly unstable times, in a visual 'falling down' and 'gathering up'. Unified by concept, differing materials, processes and approaches are used to narrate the rhythms of falling, then rising, leading to contemplations on resilience and community. The works range from fragile paper drawings, enigmatic sculptural objects, large graphic installations, colour constructions and performance.

thousands of pages
turning repairing
treating aged mould
damaged books
extraction fan masked
and gloved conserving
another world

2.5 x 2.5 cm
she takes tears
sponges mulberry
washi paper
sediment ground
chalk yellow red lake
only imagination

details graphically
reported listen
horror of humanity
interrogation
ineptitude injustice
grid breaks apart
squares go missing

trio of support
comfort of squares
intensity pauses
then slips
down the incline breaks
over the surface to
fictive plane

dog barks then
curls into sleep
gravity life wash wave
pattern of pool
memorizing characters
tracing tumbling
turning

a noun a verb
an action a thing
her hands her
mind's eye
return the border
capturing slippages in
pictorial space

What is she going to give her grandchildren?

'Hold Everything Dear'

She still couldn't dip into John Berger's book tonight, but the chapter headings she found interesting.

'Dispatches on Survival and Resistance

Wanting Now

Seven Levels of Despair

Undefeated Despair

I Would Softly Tell My Love'

The Placards of Protest

This work incorporates a language of protest, visual and nonverbal.

Red, white and black are the language of protest.

Painted plywood signs.

Signs of danger.

Stop.

#keepitintheground #stopcoalmining #hazelwood #adani #burnburn

Australia to meet 100% renewable energy by 2030

First of all is overwhelming and crippling self-doubt. It is always there. She can only seem to put it aside when she has no time to let it interfere with what she has to do, to avoid complete humiliation, and to avoid letting other people down. This means she hasn't really got into the mode of experimenting, trying things out. Play, experimentation with other approaches get shot down because there is no time. So built into the process is an element of resentment towards the deadline. She is also not very disciplined. She does have other legitimate distractions, but these are excuses. So built into the process is guilt. So, when the time comes, she hits on an idea and then tries to execute it. Art making becomes problem solving. This may be an architectural hangover, a search for the perfect solution. She lays awake at night worrying and trying to come up with solutions. She uses a sketch app on her phone to map out alternatives to the plan. In summary, her working process at this point: having the idea, and then trying it out in different materials. The art making is then just carrying out the plan. Lack of time means tweaking, rather than exploring other approaches. But making offers thinking space, opens up new ideas, and allows her mind to wander/wonder. It requires fearlessness and courage.



Lisa Sharp and Nicola McClelland wrote the *How I work* pieces collaboratively. They drew upon the words and works of the artists in the exhibition *Falling Down and Gathering Up*, developed by their weekly correspondence and conversations between Japan and Australia.

Booklet design by Justine Henry.

GALLERY HOURS: THURSDAY TO SUNDAY 11 – 4PM
31A PIDCOCK ST CAMPERDOWN, SYDNEY, NSW



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