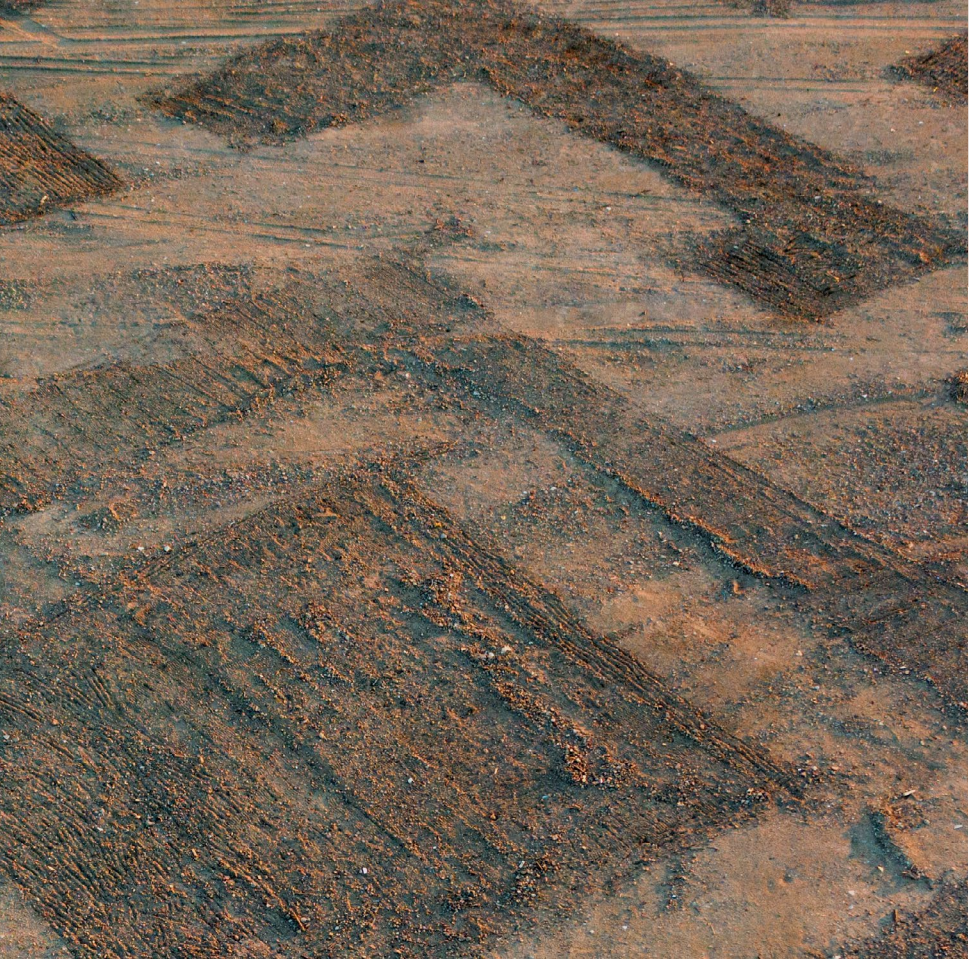


Midland Junction Arts Centre

MANAGED BY MUNDARING ARTS CENTRE INC | SUPPORTED BY CITY OF SWAN



REECE CAHILL, INEZ EDWARDS, SARAH MCFARLANE, HARRISON RIEKIE

TAKE ONLY MEMORIES

20 FEBRUARY - 24 APRIL 2021

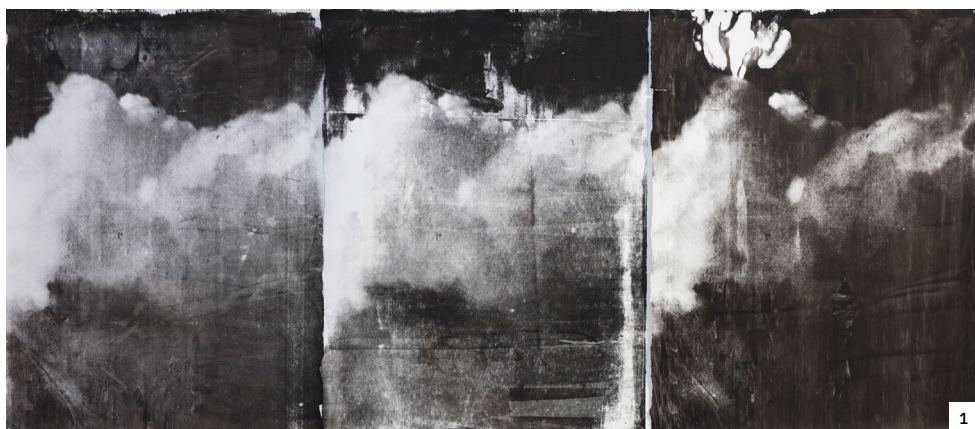
TAKE ONLY MEMORIES

Last year I spent a lot of time thinking about places I could not go, and a lot of time in the places that I could. I spent a lot of time casting a likeness of myself into the places that were out of reach and welcoming the likenesses of other people to the places where I was. I spent a lot of time in these exchanges describing the places where I was – the view, the weather, the emotional landscape, the parameters that had been placed on or removed from my actions. Trying in some way to tether these disembodied meetings to something felt, somewhere shared.

Drawn from an oft-quoted aphorism attributed to Chief Si'ahl of the Duwamish Tribe (First Nations people of Seattle, USA), *Take Only Memories* evokes the psychological and existential potential of our environments. Four recent graduates from Perth's tertiary art schools chart pathways through landscapes as sites for history, communication, healing, and contemplation. Together, these works mirror the presences and absences of 2020: landscapes navigated by bodies, and landscapes navigated by minds.

Harrison Riekie identifies sites marked with potential on the cusp of new urban developments. Meticulously scraping flat, sandy surfaces with a rake, to solidify the shape of a QR code. *Hidden Vista* forms an eerie premonition of how we catalogue locations through digital portals on a now daily basis. As the drone footage documenting his actions rises at a steady pace, I am aware of Harrison's closeness to this soil, and my extreme distance from it, hyperlinking my way from place to place.

Reece Cahill's series of screen-prints and photographs grow from a similar proximity between artist and landscape. Reece regularly visits the locations from which he captures an archive of images. Across many visits, they become places for looking, listening, waiting, and watching. Printing processes echo this repetition, constructing, and reconstructing textural details and bold forms. Reece's slippery use of ink embraces the rhythms of the natural phenomena documented – an uncapturable magic.



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Sarah McFarlane looks inward to a familiar horizon in a five part drawing – the beginning of which are displayed at Midland Junction Arts Centre. *Breath* captures nocturnal features of the Wheatbelt area that Sarah grew up amongst, as well as an internal reflective landscape. The vastness of the Wheatbelt is a comfort to Sarah, but she recognises that unfamiliarity with this excess space can spur anxiety. Here the title sits as a reminder to use your body to navigate these feelings.

Inez Edwards works with a variety of textural media to conjure a place she yearns for: Australia's central desert. She illustrates the contrasts of this region – harsh physical conditions tempered by warmth and nostalgia. These works inspire understanding of laboured textile processes she has undertaken to form a psychic map of geography and family history. Collages composed of handmade paper, family photos and block prints, build layer by layer, like geological deposits; manifesting a place that is out of reach, allowing healing through making.

Connecting the research and practices of these early-career artists, we hope to build conversations, local context, and community. What is easy to survey across the works presented in *Take Only Memories* is a response to landscape, but what feels just as significant, is a slowing of time. The unending camera zoom; repeated screen prints; laboured craft processes and the reminder to exhale offered by these artists, questions a continual forward flow. To spend our time wisely.

Melissa McGrath
MAC Inc. Curator

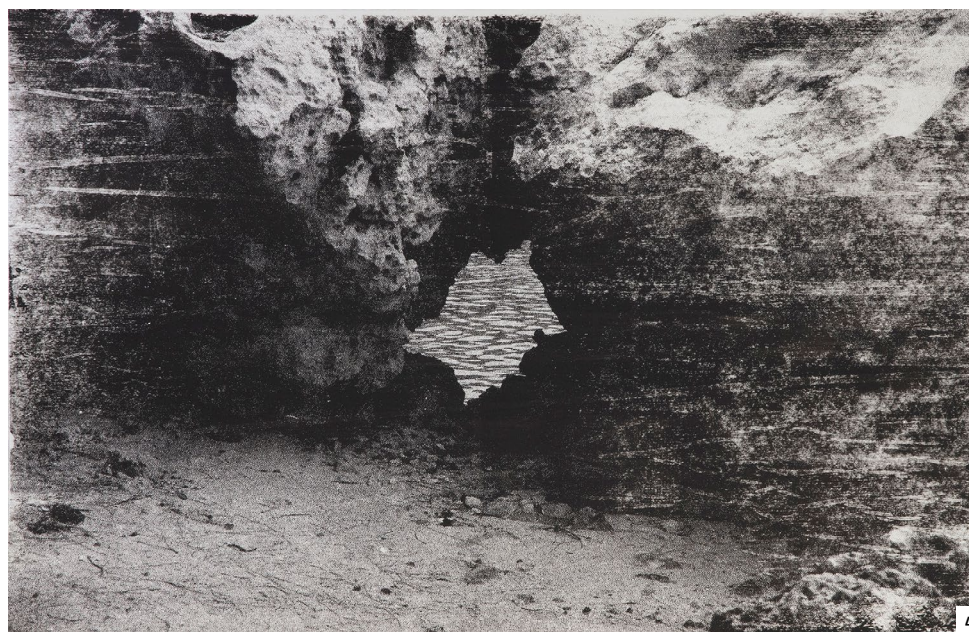


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REECE CAHILL

It is important to have space, time to sit; to empty the mind, to let it wander. Amassing images from various sites, Reece Cahill is aware of the contradiction of trying to capture happenings in environments he ritualistically visits. Presenting samples from his archive of images, reproduced via screen print, Cahill illustrates the broken quality of memory - how specifics fade but feelings remain. Natural rhythms which continue, unwitnessed, are warped but intensified in these simple monochrome prints. Like a silent but comfortable dialogue, like catching up with an old friend.

Reece Cahill is an emerging artist currently living and working on Whadjuk Noongar Boodja (Perth, Western Australia). With an interest in the intersection of formal minimalism and emotional maximalism, Cahill works with photography, video and writing to intuitively explore nature, slowness, looking and listening. Cahill is currently completing a Bachelor of Arts (Fine Art and Screen Studies Double Major) at Curtin University.



INEZ EDWARDS

The desert is a place of contrast, harsh, arid, itchy and uncomfortable, while simultaneously offering warmth and softness. It contains a beauty and calmness that invites one to stay. Through this body of work Inez Edwards manipulates textiles and works on paper. Altered, yet still holding traces of earlier forms, these works see Edwards connect to memories of living in the central desert, revisiting and layering experiences of a place she was unable to visit for much of 2020.

Inez Edwards is a multidisciplinary artist focusing on contemporary textiles. Drawing from her adolescence spent in the Australian Central Desert, Inez's works explore family, memory, and identity in connection to place. Materials hold double meanings, alluding to divergent recollections of an embodied engagement with the past. Edwards graduated with an Advanced Diploma of Visual Art from North Metropolitan TAFE in 2020.

SARAH MCFARLANE

Working in layers of ink and charcoal, Sarah McFarlane uses the relationship between the landscape and the viewer to explore ideas about isolation and solitude. Inspired by the wheatbelt environment she grew up in, and her more recent experiences during the COVID-19 pandemic, *Breath* is an invitation for the viewer to see themselves as a part of the landscape. Sarah asks viewers to reflect on their own memories and experiences – does it feel too big, too empty or too dark? Or does the quiet moment allow them to finally catch their breath?

Sarah McFarlane grew up in the Wheatbelt and Avon Valley regions, spending a lot of time learning how to climb over fences. She studied at Polytechnic West (now North Metropolitan TAFE), and is currently completing a Bachelor of Contemporary Arts at Edith Cowan University. Her works incorporate found materials; privilege spatial features and allow sites to dictate the production of her artworks.



HARRISON RIEKIE

Hidden Vista is an exploration into communication systems, commenting on the speed of distributed information in a hyper-simulated society. Harrison Riekie delicately touches the surface of the earth in a durational display of ecological manipulation. Shaped into a QR Code, a symbol used for digital communication, the soil inevitably dissipates, accentuating the impermanence of this subtle labour and a transience of place. Performed in an industrial development, and captured from an aerial perspective, the work questions human intervention and transaction, sovereignty and surveillance.

Harrison Riekie works in places of transition, subtly manipulating the surface of the earth and recreating familiar, but incomprehensible digital forms. His works contrasts scale and inconspicuousness to consider human intervention in landscapes, the value of communication systems and methods of distributing information. Riekie is currently completing a Bachelor of Fine Arts and English Literature at the University of Western Australia.

IMAGES

Cover: Harrison Riekie, *Hidden Vista* (detail), 2020, film, photographic prints. Photograph by Pascal Hutchinson.

1. Reece Cahill, *Clouds #1*, 2020, screen print, 107 x 83 cm. Photograph by Bo Wong.
2. Sarah McFarlane, *Breath* (detail), 2020, charcoal, pastel and ink on rag paper, 260 x 152 cm (each).
3. Inez Edwards, *Quenched Thirst* (detail), 2020, mixed media, 8 x 11.5 cm.
4. Reece Cahill, *entrance #3*, 2020, screen print, 58 x 38 cm. Photograph by Bo Wong.
5. Inez Edwards, *Past tense of feel* (detail), 2020, found woolen blanket, raw silk fabric, wool, cotton thread, 222 x 190 cm. Photograph by Amber Bateup.
6. Sarah McFarlane, *Breath* (detail), 2020, charcoal, pastel and ink on rag paper, 260 x 152 cm (each).
7. Harrison Riekie, *Hidden Vista* (detail), 2020, film, photographic prints. Photograph by Pascal Hutchinson.

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Midland Junction Arts Centre respectfully acknowledges the traditional owners and custodians of the land on which we operate, the Whadjuk people, as well as other First Australians connected with this land. We pay our respects to Elders both past and present.