

Plain language wall labels for ACE exhibition:

Studios: 2024

9 November – 14 December 2024

Carly Tarkari Dodd, Abbey Murdoch, Marian Sandberg, Katey Smoker, and Emmaline Zanelli.

ACE

Carly Tarkari Dodd

Not Your Jewels! (2024)

Satin polyester, cotton yarn, polyester stuffing and vinyl tubing

Dimensions variable

Courtesy the artist

This artwork is titled *Not Your Jewels!*. The artwork looks at the British monarchy's power and highlights that it is not as strong as it seems. The artist uses jewels as a symbol of this in the artwork. The monarchy often shows off its big collection of jewels to represent their wealth and power; however the jewels have often been taken from countries the monarchy took over, impacting many indigenous cultures.

In this artwork there are five large "jewels" made of shiny fabric, which look like sparkling gemstones but are soft and almost like toys.

These jewels have been made from a process of weaving. Weaving is an important part of many indigenous cultures. Weaving is learned from knowledge being passed down and the continuation of this sharing makes culture strong.

The artwork shows the way weaving and indigenous culture has always been strong as well as the differences in power between the monarchy and indigenous cultures.

Abbey Murdoch

TRUST (2024)

Single channel video, 14:30 minutes, colour, sound; PVC pipe, lace curtain; salvaged bricks and gate; salvaged coffee table, embroidered doily and plastic chairs

Courtesy the artist

Abbey Murdoch creates artworks that highlight the overlooked lives and homes of people living in low-income housing. She uses installation to explore themes including resilience and vulnerability. Her work combines storytelling with social criticism, shedding light on the complex stories of people living in these circumstances.

This artwork is titled *TRUST*. In this artwork the artist focuses on ideas of resilience, community, and how government systems affect home life. She uses a swirl motif often seen in low-income housing decorations as a way to symbolise strength in community. It is also used to represent the repeated spirals and cycles of poverty. By combining materials from demolished public housing with a video that layers documentation, animation and real stories, the artist honours the people who once lived in these homes.

Importantly *TRUST* is a reflection on the government's lack of care for low-income housing and also the memories that remain in empty, abandoned homes.

Brick and lace are used as important materials to connect viewers to a conversation of generational struggles of poverty and survival, showing the bittersweet feelings of gratitude and hardship in environments that are both nurturing and harmful.

Marian Sandberg

Remote (2024)

Pneumatic cylinders, microcontroller with WiFi connection and email account, air compressor, PVC tubing, custom 3D printed parts, steel mending brackets, hat elastic, cotton upholstery, embroidery thread, salvaged turned wood chair legs.

6 x 4m, height variable

Courtesy the artist

Marian Sandberg is an artist who explores what it means to be human in today's world, where technology is everywhere. She uses different kinds of technology from simple tools like needle and thread to advanced electronics. She finds ways to insert herself into these systems to try to define what it is to be human in a world filled with tech.

This artwork is titled *Remote*. This artwork focuses on the link between technology and human reproduction. After the artist had her uterus removed last year, she asked the medical team to 3D scan it with her phone so she could take a digital version of it home. From this digital scan, she created a large, moving artwork that reacts when people get close to it. The artwork is also connected to Wi-Fi and sends her an email when it is on its menstrual cycle.

Katey Smoker

forms in paint (2024)

Acrylic paint

Dimensions variable

Courtesy the artist

Katey Smoker is an artist who explores the physical properties of paint through experimentation and play, finding ways to expand what paint can be beyond its traditional uses.

In this collection, titled *forms in paint*, the artist pushes against the usual ideas of what a painting should be. It's not new for a painting to be without a frame or off a canvas, but people still expect paintings to tell a story, make them feel something, or show something real or abstract. The artist focuses instead on the paint itself and its material properties. Whether the artworks are objects, sculptures, or paintings is secondary, what is important are these material qualities and the wide possibilities paint offers.

Emmaline Zanelli

Magic Cave (2024)

Various pet cages and toys, mouse tunnels, LED lights, DMX controller

6m x 3.4m x 3.8m

Courtesy the artist

This sculpture is titled *Magic Cave*. It was inspired by research into the culture and family life connected to mining in South Australia, focusing on the experiences of young people. It specifically looks at Roxby Downs, a mining town created in 1988 to support BHP's Olympic Dam mine, located 600km north of Tarndanya (Adelaide), on Kokatha Country.

The artist held workshops with young people in Roxby Downs. *Magic Cave* is influenced by the young people she met and their interests. The sculpture is an absurd fantasy interpretation of life underground. *Magic Cave* uses materials reminiscent of childhood to explore feelings of joy and play. It also represents ideas of confinement, confusion, doom and entanglement.

The use of pet enclosures is influenced by the exotic pets the artist saw in Roxby Downs including macaws, scorpions, a hairless cat and barking geckos. It also reflects on what it means to own something precious, and how individual people's lives are linked to much bigger systems of economy, labour and value.