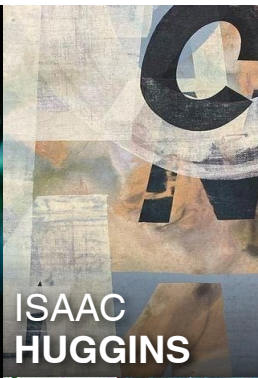
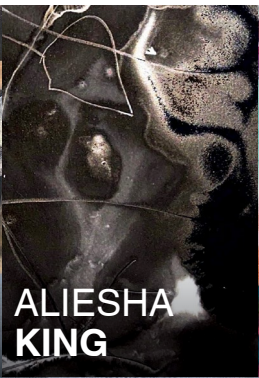


**PATRICIA
AMORIM**



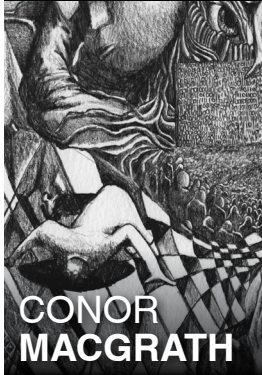
**ISAAC
HUGGINS**



**ALIESHA
KING**



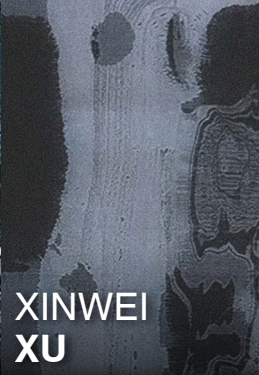
**XUE
LI**



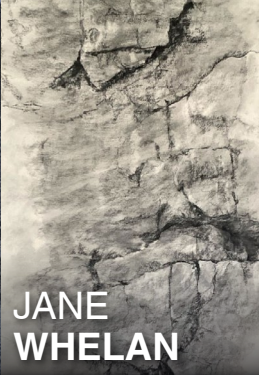
**CONOR
MACGRATH**



**CHARLOTTE
ROBINSON**



**XINWEI
XU**



**JANE
WHELAN**

CROSSROADS AND CONVERGENCES

Curated by **Harrison See**

Crossroads and Convergences is a curated exhibition featuring eight artists exploring notions of 'intersection' through a range of cultural, social and material interpretations. This diverse mix of local and international artists showcase works across disciplines of paint, print, drawing, installation, video, sculpture and photography.

Officially opened by Dr **Paul Uhlmann**

Opening event: Friday, 16 June 2023 (6pm – 8pm)

Open to public: 17 June – 2 July

Opening hours: Wednesday – Saturday (11am – 5pm), Sunday (2pm – 5pm)

Nyisztor Studio, 391 Canning Hwy, Palmyra, WA, 6157

Nyisztor Studio

Curatorial Statement

Crossroads and Convergences showcases eight artists currently living and making on or near Boorloo/Perth. With these artists working across disciplines of paint, print, drawing, installation, video, sculpture and photography, my curatorial rationale has been to inquire of (and present) shared themes that bring these works together as a cohesive whole. Initially, there was no overtly overarching media or style, however, speaking with the artists and engaging with their works quickly revealed there was much mutuality to discover. Each artist, in their own unique way, explored the notion of 'intersection' through a range of cultural, social and material interpretations.

Each 'intersection' (or \cap^*) explored by the artists—whether it be Patricia Amorim (culture \cap gender), Isaac Huggins (high-art \cap low-art), Aliesha King (mind \cap body), Xue Li (Eastern art canon \cap Western art canon), Conor MacGrath (virtual \cap physical), Charlotte Robinson (decorative design \cap painted landscapes), Xinwei Xu (temporality \cap materiality), or Jane Whelan (memory \cap place)—offers the opportunity to navigate the crossroads and convergences (to explore the intersections between these intersections) that emerge within the gallery space.

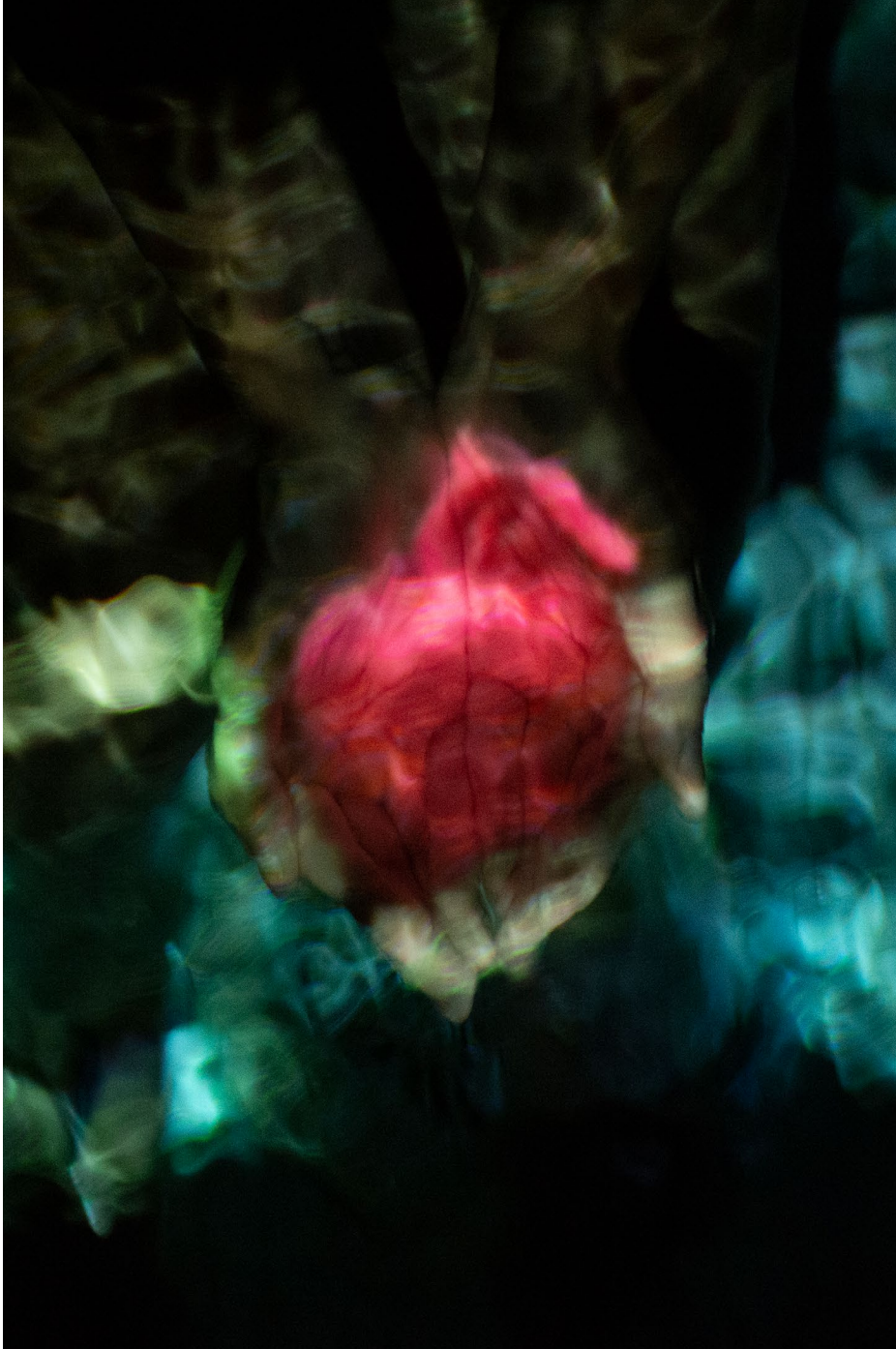
It was a privilege to be invited to curate this exhibition, and I conclude by encouraging viewers to spend time with the artworks as they discover their own intersections to explore.

* for efficiency, I borrow from 'set theory' where the intersection between elements is denoted by ' \cap '.

Dr Harrison See

emerging curator, contemporary artist and early career researcher

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PATRICIA AMORIM

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Artist Statement

My project *DUPLO Series* uses digitally manipulated photography to investigate emerging possibilities for identity formation as perceived through the social construction of gendered bodies. This project considers how my cultural identity and status as a feminist and a Brazilian artist influence my artistic output and how I perceive gendered bodies in a cross-cultural setting. My studio practice is predominantly based on digital photography, partnered with Adobe Photoshop, with a feminist focus on the gendered body. In addition, I project photographs selected from my digital photographic collection of affective memory, which I have been continually developing since 2008, onto clothed gendered bodies. These bodies are re-signified by being re-inscribed by these images.

Biography

Patricia Amorim is a Brazilian contemporary artist who graduated in Fine Arts from Centro Universitario de Belas Artes de São Paulo. She holds a Master of Fine Arts degree from the University of Northampton, United Kingdom. She has exhibited her work internationally (including United Kingdom, Brazil, and Australia) and has experience in teaching photography and art education. Amorim's work is in the collection of the Museum of Sexual Diversity in São Paulo. She has also received awards such as the Santander Masters Scholarship and has published journal articles. Currently, she is a PhD candidate at Edith Cowan University and a recipient of an ECU Higher Degree Research Program Scholarship.

Image: Patricia Amorim (2023), *DUPLO Series* (detail), digital image (300dpi), 84.1 x 118.9 cm.



ISAAC HUGGINS

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isaachuggins.com (website)

Artist Statement

Isaac Huggins' current practice can be viewed as an ongoing exploration into the psychological impact of advertising on the human condition. Employing an energetic and expressive range of processes, Huggins appropriates tropes from high and low art to articulate the tension that exists between them. His often-non-linear approach is informed through a complex gestural vocabulary that is indebted to the graffiti and street art movement, as well as the detritus of late-modern gestural abstraction. By layering typographical screenprinted elements over abstracted renditions of art historical references, Huggins critiques both advertising and the art market, as well as the inherent power structures that exist within both industries.

Biography

Isaac Huggins is a multidisciplinary visual artist from Perth, Western Australia. Having completed a Bachelor of Contemporary Arts at Edith Cowan University, and a qualified telecommunications technician by trade, Isaac incorporates industrial processes into his artistic practice as his way of bridging the gap between art and life. Isaac is heavily involved within the Perth Arts sector, working as a visual arts tutor, art technician, install technician, exhibition curator, Vice President of the Printmaker's Association of Western Australia, and a founding member of a new artist-run-initiative and studio collective 'Holmes Studio'. Huggins has an extensive exhibition history, with his most recent body of work being selected as part of the 'Hatched: National Graduate Show 2023', at Perth Institute of Contemporary Arts.

Image: Isaac Huggins (2023), *Winds of Change* (detail), Fibre-reactive dye, fabric ink and silkscreen prints on calico, 100 x 81 cm



ALIESHA KING

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Artist Statement

I've been asked to write a statement as is the norm for such things. I'm sure by reading this you are actually interested in what I have to say about myself or my work. And, if you are still reading this I can assure you that my words will be found meaningless. I'm not trying to be nihilistic, but rationalistic—as I am most definitely not optimistic, are you? Words that fall short but are a signifier to said work: Automatic, Asemic, Abstract, Aliesha; Art, in a calligraphic form of broken thoughts that fill my days. I hope in some way they fill yours too.

Biography

Aliesha King is a Western Australian artist who graduated from Edith Cowan University with a Bachelor of Arts Honours. AK's practice-led honours research explored the nature of Self-existence, interconnectedness and the body-mind-environment relationship.

Image: Aliesha King (2023), *Ink and Stone* (detail), Sumi ink, pencil, stone paper, 20.5 x 20.5 cm.



XUE LI

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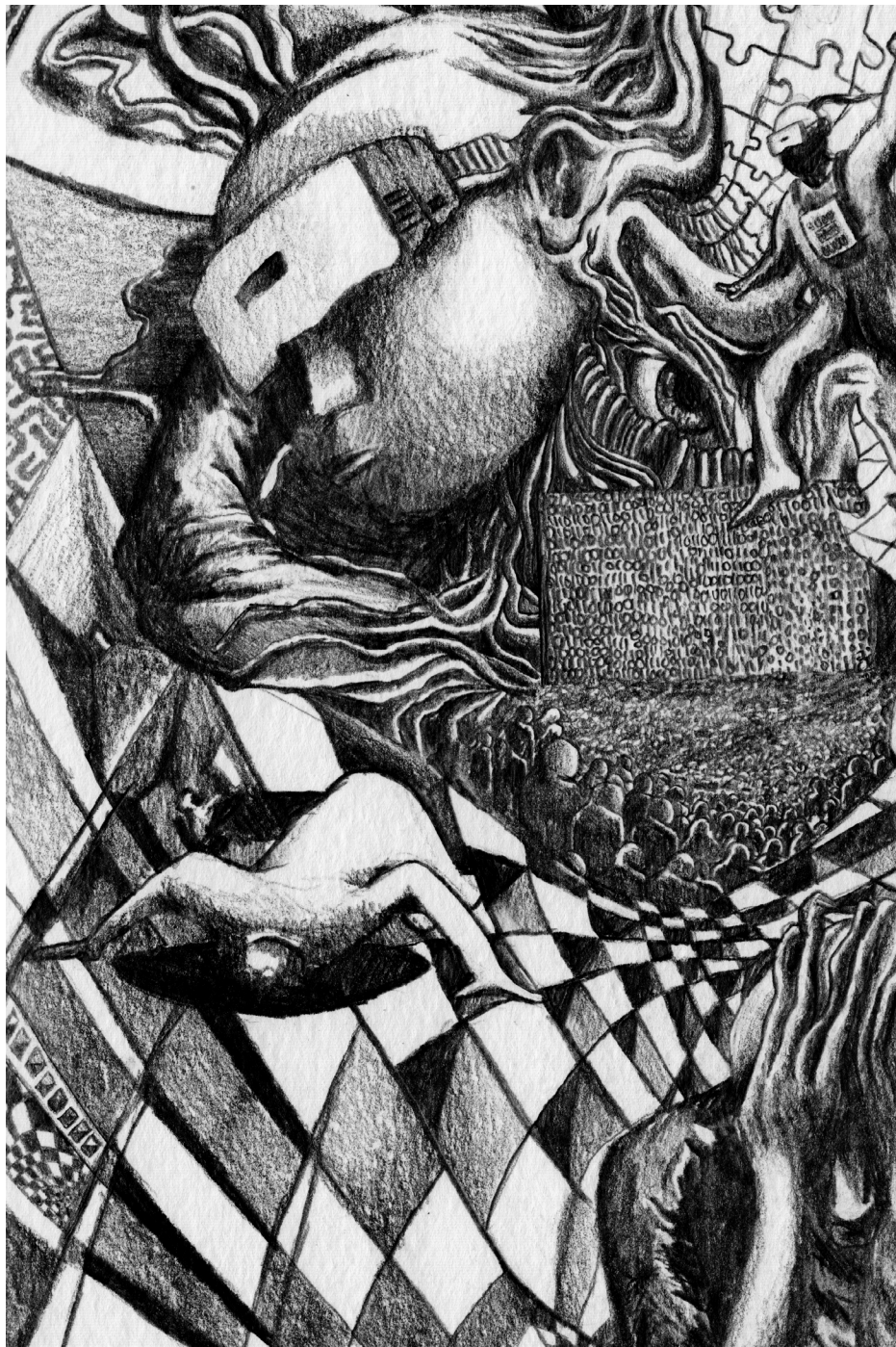
Artist Statement

Initially, my artworks aimed to experiment with abstract painting techniques in order to convey the unforgettable moments from my travels around the world. Subsequently, I delved into using abstract language to reinterpret art history, incorporating significant imagery such as figures from Huashan rock paintings in China, beauties from Chinese traditional Ladies' paintings, animals and plants from Chinese Flower-and-bird paintings, and mountains from Chinese traditional landscape paintings. I strive to create a juxtaposition between different genres from East and West. The outcome is a harmonious fusion of diverse artistic languages and cultures, rather than a conflict.

Biography

Xue Li, a Chinese artist, earned a master's degree from Luxun Academy of Fine Arts—one of China's top 3 art academies—and has since worked as a university teacher and artist for over a decade. Currently pursuing a PhD in visual arts at Edith Cowan University, her works have been exhibited in solo and group shows in the United States, France, Korea, and China. Xue Li blends traditional Chinese painting techniques with Western academic methods, creating a fusion of artistic form and cultural thought. Her pieces address themes of pure form, women's images, landscapes, inner emotions, and personal experiences while exploring feminist perspectives on Chinese art history and contemporary female artists.

Image: Xue Li (2017), *Lotus Pond* (detail), Chinese pigment on rice paper on paperboard, 50 x 50 cm.



CONOR MACGRATH

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Artist Statement

My artworks reflect on my adoration for both natural landscapes and imagined (often digital or virtual) worlds. For me, escapism through visual art, videogames, music and film has been a long-time fascination. Although I am widely inspired by digital media, my exploration is predominately through the material qualities of print, paint and sculpture. Further informed by romanticist, sublime and surrealist 19th Century painters—such as John Martin and Francisco Goya—I explore notions of mystery, love and divinity. My immersive process of art making (being in the zone) attempts to dissolve boundaries between reality and the worlds I imagine.

Biography

Conor MacGrath is an emerging multidisciplinary artist from Boorloo (Perth, WA) who recently graduated from Metro TAFE while being selected for *SHINE*, “a showcase of excellence from [TAFE’s] 2022 Creative Industries Graduates”. MacGrath’s artworks draw attention to the effects that contemporary technology and systems have on the human body and mind through play. Specifically, MacGrath’s artistic practice encourages conversation about people’s personal coping mechanisms—the rituals we undertake to offset negative experiences throughout life—bringing balance to our mental and physical states.

Image: Conor MacGrath (2023), *Reality Shifter* (detail), pencil on watercolour paper, 21 x 29.5 cm.



CHARLOTTE ROBINSON

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Artist Statement

In my painting *Northbridge Christmas Trees*, the landscape is inspired by two amalgamated locations—Northbridge (during Christmas) and the ZigZag (a one-way drive in Gooseberry Hill overlooking the city). Both locations evoke Perth City yet represent a fusion of city and bushland. Adding to this amalgam's surreal experience, the landscape is rendered over a pre-existing, and still partially exposed, domestic print. Bleeding through my landscape are pink flamingos and turquoise palms, base imagery that can no longer be identified. With this base imagery once serving the purpose of domestic decoration, my landscape explores the intersection of decorative design and fine art. The painting delves into the artist's feelings of isolation and self-loss, but also explores sensations of allure and curiosity within the landscape.

Biography

Charlotte Robinson is an emerging expressionist painter who sources photographs and their personal relationships as part of her creative process. Robinson's approach to painting is intuitive and reactive, rendering the likeness of subjects as directed by her interpretations of their emotive states. She graduated from Edith Cowan University with a Bachelor of Contemporary Arts and was awarded the 2020 'Louise Macfie Painting Prize'. Since graduating, Robinson has exhibited throughout the Perth Metro area and been a recipient and finalist for multiple awards. Further, she is a founding member of the recently-established artist-run-initiative and studio collective 'Holmes Studio'.

Image: Charlotte Robinson (2019), *Northbridge Christmas Trees* (detail), acrylic and oil on canvas, 180 x 120 cm.



XINWEI XU

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Artist's Statement

My video installation *The Unfolded* and bamboo paper installation *Unread the Diamond Sutra: Emptiness in Materiality* are inspired by the boundless and borderless temporality and materiality of *The Diamond Sutra* (868). This sutra, transported from China to the UK in 1909, is now known as being the world's earliest dated printed book. This book was sealed in a cave in China for more than 1000 years, after which it was stored and repaired by a variety of museums in the UK until it was finally held and thoroughly conserved by British Library. The material of this sutra now contains Western papers, Japanese paper, modern Chinese paper because of the numerous conservational repairs. The material and text which is still legible at the present cross the borders of time and cultures. In my work, I use a very special kind of bamboo paper from China to comment on the non-linear and anarchic temporality of this sutra.

Biography

Xinwei Xu is an artist, translator and researcher and currently a PhD candidate immersed in her practice-led research at Edith Cowan University. Her artwork concerns cross-cultural themes, non-linear time and Buddhist emptiness. She now focuses on the study of the 868 printed *Diamond Sutra*, as well as doing art practices pertaining to the non-linear temporal structure and content of this sutra. Since 2016, she has been translating books on art and design history. She also worked as a lecturer for 3 years in a collage in Jiangxi province, China.

Image: Xinwei Xu (2023), *Unfolded* (detail), video, dimensions variable.



JANE WHELAN

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Artist's Statement

My practice focusses on an embodied response to the natural environment of landscape. It is through drawing I gain the immediacy and the capacity to respond. These works explore non-linear time through a window to the past remaining present in me through the creative act of memory. They reference my fall from a cliff in Cornwall, as a child. Though aware of the drama, my memories of this event, touch on the stillness of small moments. Through subjectively interpreting the embodied experience held within this cultural window I seek to extend my aesthetic understandings to inform my response through practice.

Biography

Jane Whelan studied Visual Arts in both London and Leeds (UK), emigrating to Australia in 1976. Immigration led her work to focus on landscape. She completed an MA at Edith Cowan University (2016). Whelan's work has been exhibited nationally and internationally, including the Spectrum Project Space Artist-in-Residence, *Drawing Breath* (2016); *Thresholds and Thoughtscapes* Bunbury Regional Art Galleries (2017); *Talking Place* at IMPACT10, Spain (2018); *Taking place: unfolding conversations* (2019) at Mandurah Performing Arts Centre; *Talking Place: emerging connections* (2020) at Gallery25 (ECU), Mt Lawley and most recently *Nexus Postgraduates* (2023) in Spectrum Project Space (ECU).

Image: Jane Whelan (2023), *Crevice* (detail), charcoal on BFK Rivers, 80 x 120 cm.