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The Necessary Transition 2012

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Art Exhibition

The Necessary Transition Art Exhibition

That we are in the midst of a major transition in the history of humanity there is no doubt, but you can choose your transition point. For some it is the cataclysmic effect of climate change, for others it's the depletion of natural resources, or the collapse of the international banking and finance system, or population and demographics, or the growing instability caused by nuclear weapons acquisition.

For others liberation and positive change is to be found in the growth of social media and the porosity of nation-state boundaries which have helped foment discussion in China, helped organise the Arab Spring, and given the Occupy movement life and made it global. So this transition point is also a moment to take stock of humanity's success and to celebrate our diversity, creativity, homogeneity, problem-solving and enterprising nature.

This art exhibition comprises the works of three artists who address the theme of The Necessary Transition in many of their works. The artworks will be shown across the three conference venues.

The Ship Inn

'Re/claimations'
by Kay Lawrence

'Water Politics'
by Jude Roberts

Brisbane Convention and Exhibition Centre

'Growing Vessels'
by Clare Poppi

'Boundary'
by Jude Roberts

'Float'
by Jude Roberts

The Hilton Hotel

'Kyoto Protocol'
by Kay Lawrence

'Turkey nest dam'
by Jude Roberts

'Beyond Visible'
by Kay Lawrence

www.thenecessarytransition2012.com



Jude Roberts' studio practice encompasses large-scale drawings, lithographs and mixed media works on paper, with a focus on process and materials. Drawing and documenting on water sites through inland Australia has allowed Jude to investigate issues such as groundwater on the Great Artesian Basin. This has enabled her to observe the shifts, changes and human impositions on the environment. Jude is currently enrolled in post graduate study in Fine Arts at Griffith University.

Jude will be displaying the following pieces as part of the exhibition:

'Water Politics'

'Boundary' by Jude Roberts – Netting fences are often built to determine boundaries. In my work, this image also relates to contours of the terrain of the Great Artesian Basin; it's complex layers of porous and non-porous aquifers and aquiludes, flowing between a grid like system. Mediums used are natural pigment with oil paint.

'Float' by Jude Roberts – Mediums used are natural pigments, graphite, gouache.

'Turkey nest dam' by Jude Roberts – Mediums used are mixed medium with gun shot perforations.



Boundaries



Turkey nest dam



Clare Poppi is an artist living and making in Brisbane, Australia. Her work is based around the ethical and responsible practice of metalsmithing. This includes using 100% recycled metal, locally mined stones from small scale fossicking operations and minimising the use of harmful chemicals in the production process. Following cradle to cradle design techniques, her work carefully considers its environmental and social impact at all levels of production, from the initial design through to technical construction and disposal.

Clare will be displaying the following pieces as part of the exhibition:

‘Growing Vessels’ (2012)

– An installation of dozens of multi-sized, recycled copper vessels which grow various plants and grasses. The plants must be watered daily and exposed to daylight to maintain their growth. This careful nurturing highlights an intimate relationship between the artist, artwork and audience, creating a platform for discussion about green art, eco-metalsmithing and sustainability. It builds on previous work, particularly the ‘Growing Jewellery Project’ (2010 – current) where participants are invited to ‘foster’ a piece of growing jewellery for one life-cycle (approximately 4 weeks). Growers then record their experiences on a blog, sharing photographs and stories, before returning the piece for the next participant. In this way the jewellery is constantly re-used and recycled, and socio-economic status is rendered void as it is free to participate.



Growing Necklace



Growing Ring



Mono

www.growingjewellery.wordpress.com



Kay Lawrence's interdisciplinary art practice critically engages with anthropological, physical and spiritual aspects of her surroundings. In her current studio research she is seeking a better understanding of how the haptic and visual qualities and traditions of fibre and digital media can be combined to create metaphors that address social issues of the 21st century. She researches the boundaries of nature and culture, developing parameters and perspectives that embrace fractures and dislocations of time/space continuum and the fragile and ephemeral nature of both life and time. She moves from two-dimensional and three-dimensional works through performative photographic works to create works that reference the notion of an anthropomorphic-centric society. The body is an integral element in her works, depicted either directly or indirectly, through forms, materials and techniques that have a link to the human body.

Kay will be displaying the following pieces as part of the exhibition:

'Re/claimations' - These works explore how the relationships between nature and culture are being renegotiated in the 21st century. They concern the reclaiming and repurposing of urban spaces and the differing values and social mores between now and when originally constructed; and the memories and history that those spaces, in which we reside, contain.

'Beyond Visible' - These works are from the *Gaia* series which explores the relationship between humans and our earth, a fragile living organism. Trees are symbolic of the dialogue between us and our environment. Kay senses an intuitive relationship between the body (particularly the female body) and trees. Through the anthropomorphic references we can visualise our intermediate position among other organisms. By imbedding this imagery in the soft 'feminine' medium of embroidery, a quandary arises as the traditional, familiar associations of textiles are juxtaposed with the conflicting reality of the cognitive messages.

'Kyoto Protocol' - This piece questions our commitment to sustainable practices and environmental protection in our anthropomorphic-centric world.



Beyond Visible



After Egon Schiele



Kyoto Protocol

www.kaylawrenceart.blogspot.com.au