



**Already Home**  
City Library  
SALA Exhibition  
29 Jul – 30 Sep 2019



*Already Home* is an exhibition celebrating the diverse cultural and artistic practices that abound in the great city of Adelaide. It is a gentle interrogation into what it is to be Australian through the exploration of urban and regional landscapes through the lenses of both Australian-born and migrant artists, as well as queer, disabled, multilingual, religious and multi-racial creatives. This exhibition also seeks to be a timely reminder of the unity of this country, and that diversity breeds strength and greatness.

On display in the Adelaide City Library, a place of harmony, wonder and exploration, *Already Home* is an exhibition for all ages, genders and nationalities to enjoy, that helps people contemplate the journey that has taken them to Adelaide, and to help them find their place in it.

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## About the Curator

**Fruzi Kenez** is a professional curator and educator, practicing illustrator and ceramicist. She has worked at and managed art spaces in Adelaide, Berlin and Tokyo, and in 2016 opened and operated Peanut Gallery with business partner Caroline Gliddon in the Adelaide Arcade. She holds a Bachelor of Visual Arts (UniSA), a Graduate Diploma in Art History (University of Adelaide) and is currently completing a Masters in Art History at the University of Adelaide.

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Curatorial Essay by Fruzi Kenez, Curator

## Already Home

Vibrant and unmissable, visitors stepping over the threshold of the Adelaide City Library will find themselves instantly drawn into a playful and interactive sculptural installation by multi-disciplinary artists **Arlon Hall** and **Dave Court**. Partnered for the first time, Hall and Court bring us a fresh reiteration of Hall's impressive recent work *PLAYgROUND*. This work seeks to act as catalyst to promote conversation between the artist and audience, to create an ever-changing dialogue between the two, and to enliven the heart of the library.

The glimmering *Night Sky* by **Steph Fuller** entreats visitors to linger in Studio One, to focus their gaze, to slow down, and to become lost in the vast landscapes of this universe. Regardless of gender, race or creed, we are all embraced by and unified under the night sky; this work seeks to remind viewers that Adelaide opens its arms to all those who choose to call it home.

Meeting Room One is transformed into a teenage wonderland by three powerhouse female artists, all bringing a unique thread to the tapestry of this enchanting story. **Georgina Chadderton** aka George Rex Comics discusses what it's like to grow up with a brother with severe autism in her debut graphic novel *Oh Brother*. In her words, "I'm writing it for 12-year-old me, who just wanted to know there were other siblings like me out there going through the same stuff." Not only a teacher, Harry-Potter fan and roller derby enthusiast, George is also a disability activist through her kind, honest and intimate portrayal of the story of her lived experience. Her book brings forth a positive and educational discussion that breaks down stigmas to do with disability and autism and touches the hearts of all who but turn the first page.

**Jess Zeng** aka Ban She creates self-portraits which are endearingly relatable. The eight COPIC on paper portraits created for this exhibition are entitled *Home Comforts* and form a series of food and self-portraits celebrating Chinese-Australian culinary traditions. Zeng reflects on the food of her childhood - once a conspicuous symbol of "otherness", but now a last link to her cultural background. Her series serves to remind us that there is strength in diversity, and beauty in our differences.

Musician and graphic artist **Bridget Fahey** presents her zine and animation series entitled *At Home*, reflecting on scenes and memories from her family and friends in various housing. The series looks at how we make a space our own, and the comforts gleaned from a safe space. Working under the moniker Disappointment Comics, her quirky publications play with the DIY nature of zines, showcasing her own brand of humour and sketch style.

Next door, Afghan painter, poet and activist **Elyas Alavi** presents a pair of abstract paintings inspired by a short poem he wrote upon first arriving in Australia.

"The red shirt suits you  
or do you suit the red shirt?  
What pollinates the blossoms?  
The wind  
or your beauty?"

There is a natural symbiosis between his writing and painting practice, with each strand of his creative output informing and influencing the other. The title of the work *Jaan* means both "body and soul" in Farsi, a word mostly used when calling a loved one. For Elyas, language is the encapsulation of "home", and words like these recall beautiful memories of home, family and loved ones who now live only in our memory.

Elyas' work connects effortlessly with the sensitive works of Iranian artist **Narges Anvar**, who also explores her emotional landscape, translating her feelings, dreams and memories into paintings and sculptural forms. Her organic method of mark-making manifests dreams and sensations onto paper, fusing concepts that often feel like distant dichotomies such as a sense of absence and presence, entrapment and freedom, and finally, the intangible sensation of belonging and even being in two places at once. Her works invite more questions than they answer, which is perhaps the point. She says: "I want people to feel what I've been through. To see if they relate to the same experience and also if they find sympathy inside...I'd like to puzzle them a bit too. With mixing contrast, like something funny in a tragedy. Or confronting them with weird elements beside familiarity."

Through these artists' sensitive and emotionally loaded works we can begin to tie the laces of a shoe we've never before worn. A special journey which can only deepen our understanding and empathy for those new to our shores and home.

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The Innovation Lab offers up a vibrant collection of artworks by four artists, all innovative in their own way. We revisit the works of **Dave Court** and **Steph Fuller**. Court's primary interest lies in his ongoing formal and aesthetic experimentation that seeks to engage people on an involuntary level. His goal is to extract an innate reaction to shape and colour, all the while interrogating what an object is or why it is, and whether this is even a question that begs an answer. Court describes his work as a regurgitation of the world around him both conceptually and materially, from patterns he sees and reappropriates, to his use of materials which are often remnants of other works, materials left over from projects that would otherwise find themselves discarded.

Fuller's impressive photographic practice revolves around the exploratory documentation of space through the use of familiar subject matter, such as insects, common objects and willing friends. Through the meticulous and dare I say scientific use of her craft she draws close the far away and unfamiliar in an eerie yet strangely comforting way. Documenting outer space through her private sphere allows her to connect with her fellow humans, feeling simultaneously closer to the unreachable, yet far away from the elusive dream of another life in another dimension.

In the cabinet we find the works of **Llewelyn Ash**, who prior to discovering glass painted, carved and created etchings, techniques which he now incorporates into his practice. His designs still possess graphic qualities which express his primary inspirations, namely the ocean, marine life and natural landscapes that abound along the South Australian coastline with which he is so intimately entwined. An avid surfer and nature-dweller, for Llewelyn, the ocean is home.

Next we come upon the vivid and playful works of **Emma Young**, for whom childhood memories and familiar icons recall feelings of another time. Nostalgia is key in her practice, showing pride and affection for unique South Australian experiences. Working primarily with blown coloured glass, Emma is able to connect her audience with relatable memories through site-specific references such as her Aussie Front Yard Flora vases and Chocolate Freckle brooches.

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The Media Lab houses three original gouache on paper works by **Claire Ishino**, whose nature-centric practice revolves around ethical and sustainable practices. Claire is a self-proclaimed dreamer, designer and storyteller. In her words, "I am inspired by stories as well as my own personal experiences, nature and my love of pattern. I often use the shapes and forms of flowers and leaves as visual metaphors to express different thoughts and feelings or to convey messages." Her meticulously hand-drawn shapes and impeccable lines encapsulate her heart and closeness with Japan, where she spent eight years living as an artist and teacher.

Ideas of belonging and enmeshment are echoed by the neighbouring glass and jewellery pieces by **Rebecca Hartman-Kearns**, whose diverse practice finds inspiration in human forms, her chosen medium, and Australian nature. Presenting glass sculptures suspended in pods, coupled with terrazzo jewellery, she describes her concept for this exhibition very simply, "A melding of two integral diverse features of a dwelling, concrete and glass. A destination of structure and light ...home."

**Bradley Darkson's** current practice explores themes of identity, ritualised human behaviour, memory, pilgrimage and technology. Darkson's work is informed by strong ties to both his Anglo-Australian and Narungga Aboriginal heritage. His most recent and currently ongoing documentary project titled *Home* depicts a series of photographs which are taken consistently and ritually; every time Darkson finds himself driving past a residential home with a flag flying, he pauses long enough to take an analogue photograph of it. The camera, ever the objective recorder, documents each home and yard regardless of the nationality or ideology represented by the flag. Using only expired 35mm colour film, each photograph is printed in standard 6x4 format and mounted in second hand photo frames. This will be the first time the series is exhibited. Darkson looks to expand it through the decades to come, exploring what it is to be Australian, and what it means to belong.

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Similarly, **Molly Nampitjinpa Peterson** explores her culture, her land and generational belonging, through the two paintings created for this exhibition. "I was born near Papanya out in the bush. I learned my tjukurra, my dreaming, when I was 12 years old. My grandmother and grandfather would write the signs on the ground and I would learn from it. They would draw these pictures with dirt that I paint now. When I was 17 I learned how to paint. This painting is about the waterholes and the sandhills. The ladies, painted up ladies, are collecting bush potatoes, bush bananas, and bush food in the desert. Ladies are collecting bush food where the waterhole is. This is my grandfather's tjukurra."

**Lana Adams** spent a year exploring how photographs can encapsulate and recall a feeling of a particular place, a type of spiritual home. This series *Untitled (Between Pauses)* is an ode to the Adelaide Hills, a loving collection of small moments, found in light playing on skin, wet trees, fog and other such divine incidents of beauty. For Adams, nature is her temple and prescription for mental well-being. In sharing these photographs, she hopes to offer this oasis to others, and encourage them to engage more deeply, and frequently with nature.

*Already Home* weaves its way through the many spaces of the wonderful Adelaide City Library, bringing together fifteen artists who each tell their unique story, contributing to a rich tapestry of tales that represents the true spirit of Adelaide. From migrant and Australian-born artists, to members of the LGBTQI+ family, disability and multilingual communities, this exhibition seeks to be a compelling reminder of beauty in unity and the power of diversity. I invite you to join in the journey and explore the true meaning of home.

#### Image credits

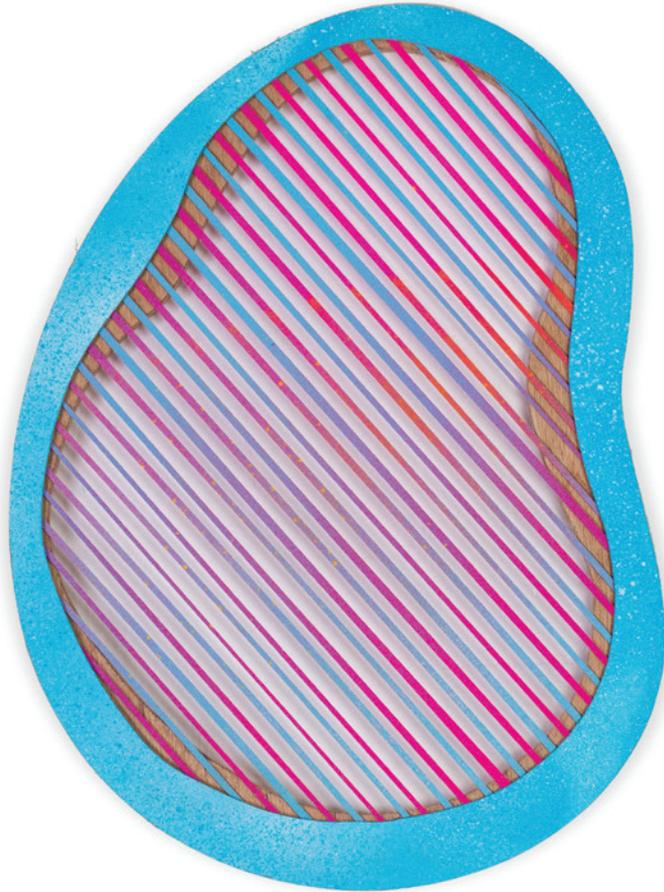
Cover: Arlon Hall and Dave Court, *P.G.A.H.D.C.*, 2019, Acrylic and spray paint on Styrofoam

Page 2: Llewelyn Ash, *Sunset Vases*, 2019, Blown glass vase with etching

Page 4: Steph Fuller, *Night Sky* (detail), 2019, Video

Page 9: Narges Anvar, *Maria in Biscuit Factory* (detail), 2019, Pen and watercolour

Page 11: Dave Court, *Abstract Cutout 2*, 2019, Spraypaint, marine ply, MDF, clear acrylic





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