

# Source Materials

2 December 2021 - 12 February 2022

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Artist Gordon Bennett (1955-2014) wrote in his 1996 text 'The Manifest Toe':

Freedom is a practice. It is a way of thinking in other ways to those we have become accustomed to. Freedom is never assured by the laws and institutions that are intended to guarantee it. To be free is to question the way power is exercised, disputing claims to domination. Such questioning involves our 'ethos', our ways of being, or becoming who we are.

Certain materials carry complex associations with homes, ancestries and identity. Against a landscape where urgent humanitarian concerns continue, specific knowledges tethered to those materials (narrated, embodied, remembered, transmitted, redeployed), have powerful significance and meaning.

Embracing rich traditions and cultural sources, this exhibition brings together the work of six artists whose philosophical approaches engage critically with their distinct political contexts.

They interlace a wide range of associations: from conceptual art and minimalism, politics, linguistics, and from knowledges and

skills considered artisanal and traditional.

Grounded in fundamental materials such as copper, iron oxide, soil, and integrating crochet, textiles and cloth, the works in *Source Materials* articulin fundal (o)-11

edge and tier



# Nicole Foreshew

Wiradjuri

b.1982 Sydney, Australia

## *Grounded 2015*

Photographic prints on Fujicolour Crystal Pearl Archive paper, acrylic. Commissioned for Wiradjuri Ngurambanggu, 2015.

Murray Art Museum Albury. Purchased 2016

Nicole Foreshew is an artist, writer and curator of the Wiradjuri Nation from central-western New South Wales (NSW), Australia; she currently lives on Gumbaynggirr Country, mid north coast, NSW. Her practice develops from cultural knowledge and different forms of learning where the relationship between the body and the earth is sacred.

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Courtesy of the artist

# ektor garcia

b.1985 Red Bluff, California, United States

## *mitla* 2018

Steel frame, crocheted leather, waxed thread, brass, steel, copper, upholstery needle, vegetable fibre, glazed ceramic, crocheted plastic, t-pins

Courtesy of the artist and Cooper Cole, Toronto

ektor garcia is a Mexican/American artist who lives and works nomadically, mostly between Mexico and New York. He combines artisanal traditions from fine arts studio training, industrial fabrication

ektor garcia

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# ektor garcia

b.1985 Red Bluff, California, United States

Left to right:

*portal (essen)* 2018

Crocheted synthetic sinew, wood

*hombre cadena* 2019

Glazed ceramic, acrylic paint, timber

*crochet copper wire mesh* 2021

Crocheted copper

All courtesy of the artist

Construction through various chain making systems is a recurrent theme in Ektor Garcia's work. Across histories and cultures, these symbols of violent restraint or precious links are used, for example, in the wood and earthenware sculpture *hombre cadena* (2019). Here, the outline of a human figure is drawn from chains made of fragile glazed ceramic. It leans against *portal (essen)* (2018), one of numerous crocheted works that were part of their creation.

*crochet copper wire mesh* (2021) is among the sparest works to date, as garcia applies his intimate understanding of the ductile copper to form a light, double-layered work. On the surface, emblematic of transformation: is a small copper butterfly.



D Harding

# D Harding

Bidjara, Ghungalu and Garingbal  
b.1982 Moranbah, Queensland, Australia

## *Gazing inwards at the sun 2017*

Oil, timber, petroleum jelly

All courtesy of the artist and Milani Gallery, Brisbane

The timber objects in this work are readily available: a survey peg aids in marking territory, while a garden stake supports growth.

In woodwork, various treatments are applied as a means of protection. Paint minimises weathering, while oils and waxes condition the material. Harding retrieves these wooden items from commercial sale and via aesthetic treatment and care, shifts emphasis to their being and significance.

The horizontal pencil line was drawn on the museum wall by the artist and through this act we can see how x and

# D Harding

Bidjara, Ghungalu and Garingbal  
b.1982 Moranbah, Queensland, Australia

Floor, left to right:

## *Beautiful truth 2017*

Cast iron fence fittings, silicon

Courtesy of the artist and Milani Gallery, Brisbane

## *I know who I am 2017*

Cast iron fence fittings, silicon

Collection of Belle Charter and Daniel Boyd, Sydney

## *Know that I see you for what you really are 2017*

Cast iron fence fittings, silicon

The Bowerman Collection, Brisbane

In the mid-2010s, + D U G L Q J ¶ V U H n p h e D e n t i s R e l a t i o n W o R t h

# Bronwyn Katz

b.1993 Kimberley, South Africa

*kx (ii)* 2019

Wire, string

Scheryn Art Collection, Cape Town

Bronwyn Katz is descended from Griekwa, southeast Asian and amaXhosa heritage on her maternal line and from her father, Griekwa, % D W V Z D Q D D Q G . R U D Q D K H U L W D J H 6 K H C incorporates sculpture, installation, video and performance with which she engages the concept of land as a repository of memory. Using found materials and the language of abstraction, Katz ¶ V D S S U R driven by formal concerns, while conceptually her artworks refer to the



