

## Independent Arts Foundation

### Recipient report by Jane Skeer

My exhibition, *Afresh* opened at the Riddoch Gallery, Mount Gambier, on the 2<sup>nd</sup> November 2018. This was the most ambitious project yet and it was made more intimidating exhibiting alongside the legendary Australian artist Stelarc. Thank you to the support of the Independent Art Foundation, I was able to think bigger, to really expand my art practice and enhance my artist profile as an emerging South Australian artist.

*Afresh* included a selection of works made earlier in 2018, together with a brand-new large-scale installation consisting of damaged/discarded truck ratchet straps. This work, *Bunbury, Albany, Whyalla, Port Augusta, Alice Springs, Freeling, Adelaide, Millicent, Mount Gambier, Melbourne and Sydney*, was an extension of a previous work made for BOAA, the Biennale of Australian Art in Ballarat during September 2018. To work with these ratchet straps in a city like Mount Gambier, is to highlight its many transport companies, its pine forests and milling industry, the fishing and farming communities and much more. Its to work with the known, the discarded and reconfigure the material giving it another purpose, another chance to shine.

Ratchet straps are strong and robust, industrially sewn to secure their prized cargo, while being vulnerable, susceptible to the harsh elements. Embedded with red dirt and grease, worn down exposing their histories. My aim was to monumentalise these straps, retire them from their duties, to recognise their efforts. The work highlighted the vitality I saw in them, rendering visible the mechanisms of trade which define the country's economy. *Bunbury, Albany, Whyalla, Port Augusta, Alice Springs, Freeling, Adelaide, Millicent, Mount Gambier, Melbourne and Sydney*, mimics the essence of what it is to be truly Australian.

The works I chose to take to Mount Gambier were the ones I believed would heighten the experience of art and culture for country viewers. Growing up in Mount Gambier myself, I wanted to exhibit art that stretched the boundaries beyond painting and drawing, but still spoke of these methods. Regional areas need artists like me to exhibit there, to expose different ways to make and explore art, to look beyond the material and see things differently from the intended. Regional towns hold a lot of hidden talent bursting to be exposed and I am honoured for the opportunity to give back to this community.

*Complexity Theory* was developed for an exhibition during the fringe festival at Gallery 1855 earlier this year. I was gifted 10,000 Artlink magazines that were about to be disposed of. These magazines sat for a year or two stacked like a massive bookshelf in my studio with the binders facing out, I was struck by the colours and how they read in a group. For months I moved them around like a big jigsaw puzzle, purchased two Ikea bookshelves and filled them. I like to use Ikea furniture in my work to speak of the mass-produced products of today and highlight the fact that this too will become a discarded item soon.

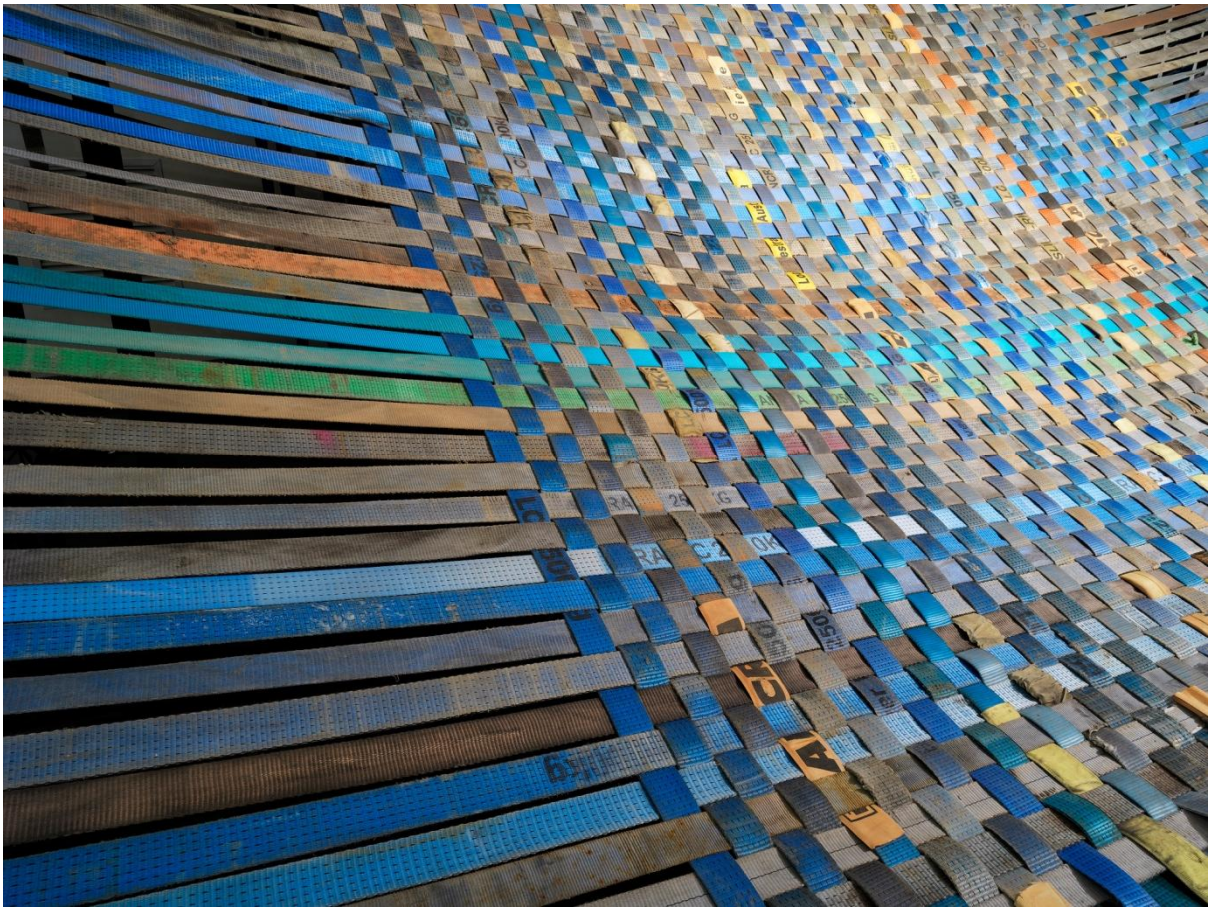
It is because of people like you at the Independent Art Foundation that this exhibition and many others like this one are possible. Art funding is tight at present, and the world now, more than ever needs its arts and culture to step up, to address issues, confront the chaos of today and to tell the many stories of our times.

Jane Skeer

Photographs below by Grant Hancock



Complexity Theory 0010 (2 combined)



Afresh 4328

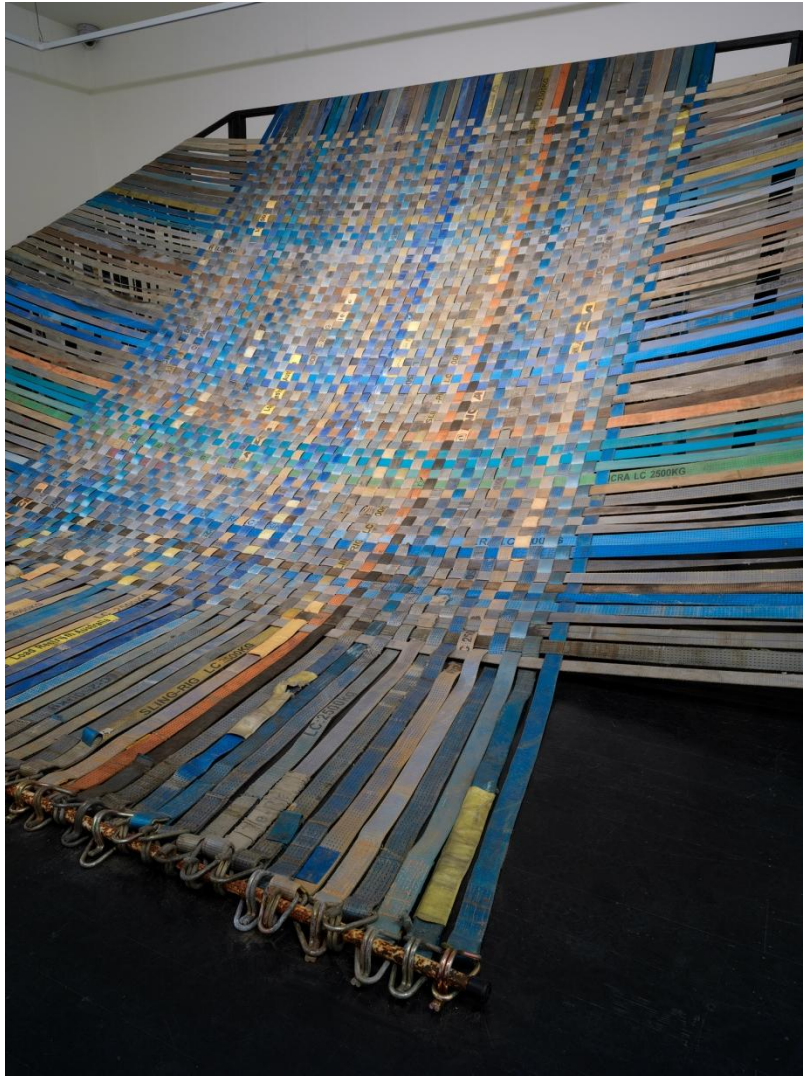




Afresh 4324



Afresh 4333



Afresh 4302