

GROUND FLOOR GALLERY

Jumaadi

Born 1973, Sidoarjo, Indonesia.
Lives and works Sydney and Indonesia.
Bachelor of Fine Art 2000, Master
of Fine Art 2008, NAS



Jumaadi, *Union* (2017)

Titled *Between Magic and the Street*, Jumaadi's project for *Grounded* encompasses drawing in charcoal on rice paper, acrylic on found filing cards, colourful painted cut-outs on cardboard, aluminium and buffalo hide. His fantastical dream-like figures and imagery communicate both personal and universal themes, deriving from the century-old oral and performative traditions of Indonesian shadow puppetry familiar to the artist from his childhood in East Java. Invariably playful, romantic, surreal or menacing, his work is intuitive, skilful and richly imaginative.

'These works are inspired by places, people, travels between places, emotions and ideas. They are full of honesty and lies, tenderness and pain. They are a mix of bad jokes and unfinished poetry. Smooth, rough,

sensual, and they are everyday. They are sincere and they are guilty. They are innocence being corrupted.

They are pictures of voluntarily displaced beings seeking the unknown. They are visions, visible memory, records of moments, doubt, sadness, parody, satire, social commentary. They connect one to the next in some kind of manic disorder. They disguise and deny each other at the same time. They belong and they are foreign. They are truthful and they misbehave.

In the absence of words, these works are poetry, songs, and prayers when fear, feeling brave, sadness, uncertainty, love, confusion, and questions of being present or absent occupy the moment. They are silent and they are loud.'

— Jumaadi, Sydney 15 August 2017

1. *Between Magic and the Street* 2017

installation counter-clockwise from entrance doors: *Her hair was long like a river* 2017, buffalo hide cut-out; *Snake wedding I, II* 2017 (two drawings) charcoal on rice paper; *J files* 2016-17, acrylic on found cardboard (28 elements); *Enamelia* (2017) enamel paint on aluminium cut-outs (31 elements); *Union* 2017, hand-coloured buffalo hide cut-out; *Embrace* 2017, hand-coloured buffalo hide cut-out; *Tree heads* 2017, acrylic gouache on cardboard cut-out

Courtesy the artist and Watters Gallery, Sydney



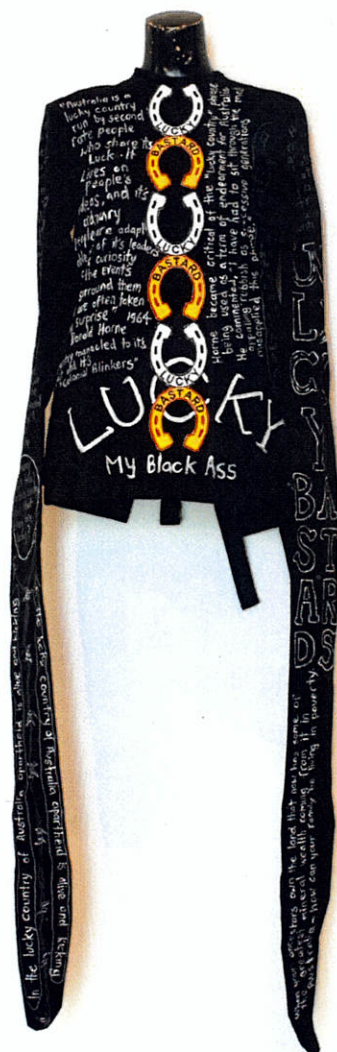
Jumaadi *Enamelia* (2017), installation view

Karla Dickens

Born 1967, Sydney of Wiradjuri people.
Lives and works NSW.
Diploma of Fine Art 1993,
Bachelor of Fine Art 2000, NAS



Karla Dickens *Warrior woman XX* 2017



Karla Dickens, *Unlucky bastard* 2017

Karla Dickens exhibits a powerful new body of work alongside earlier works. Her most recent series *Warrior Women I-XX* (all 2017), consists of twenty pairs of female underpants in cast aluminium, upon which the artist has attached a range of recycled materials and everyday items, from rusty barbed-wire, bits of harness, machinery parts and sporting relics to emu feathers and silken tassels. Dickens transforms waste and surplus into Aboriginal creations and powerful statements, exploring notions of persistence amid inherent violence and misunderstanding. Her new straight-jacket is hand-written with direct and heartfelt text, extending her body of work *Black and Blue* that explores the abuse of women in Australia's history. The artist has taken a step forward focusing on the strength and resilience of survivors, alongside the castration of Aboriginal men incarcerated. Driven by the National Art

27. Left to right: *Hung I, II, III, IV, V, VI* 2017 mixed media
28. *Warrior woman I – XX* 2017 cast aluminium, mixed media (20 elements)
29. *Guardians I – V* 2015
30. *Unlucky II* 2017 rust, metal and acrylic on board
31. *Hung, Strung and Quartered* 2016 vintage flag, thread, shells and hair
32. *Unlucky I* 2017 rust, metal and acrylic on board



Karla Dickens *Quartered I, II, III, IV, V, VI* 2017

School's history as a brutal, colonial-era gaol, Dickens interweaves her own experiences, the cultural reality for a growing number of the Aboriginal population with that of convicts sentenced, hung and prostituted behind the walls in the 1800s.

Karla Dickens' work questions identity, colonisation, cultural dispossession and social diaspora and their opposites: cultural affirmation, continuity and reclamation of history. Often accompanied by raw and personal poetic texts, her meticulously fabricated works emanate a rare honesty. Her work is an ongoing testimony to the continuing role of Aboriginal women as keepers of stories, custodians of the past, and carriers of a living dynamic contemporary Australian Aboriginal culture².

² Leane, Jeanine, Karla Dickens: Continuing the Dialogue, essay published in ARTAND pp 543–549 Issue No 514, 2014

33. *Quartered I, II, III, IV, V, VI* 2017 mixed media
34. *Dog House* 2016 mixed media
35. Left to right: *Songs of sorrow I, II* 2015 mixed media
36. *Unlucky bastard* 2017 canvas straight jacket embroidered patches, acrylic paint, mannequin

All works courtesy the artist and Andrew Baker Art Dealer, Brisbane.