



# **VAST & VIVID**

**8-19 FEBRUARY 2023**

**IMPRESS PRINTMAKERS STUDIO & GALLERY**

## VAST & VIVID

DOMENICA HOARE

CHOLENA DREW  
HUGHES

MARTA LARZABAL

ALLY MCKAY

TESS MEHONOSHEN

LUCY REBEKAH

JO REES-JONES

MAIKKI TOIVANEN

SEE SAW  
COLLECTIVE

Modern society is structured around demands on our attention. Apps designed to connect us via the palm of our hand tap into our reward centres, train us to constantly seek the next reward and transform us into the product, within the new economy of attention. The act of stepping away from the screen and embracing the vastness and vividness of reality has become an act of rebellion.

The spaces we exist within in this millennium have extended beyond the physical into the digital. As those digital spaces erase the distance between us, they transform into a patchwork of billboards and advertisements, demanding ever more of our attention. Little wonder our attention spans are contracting - the constant fracturing of our attention by marketers jostling for their piece of the visual landscape leave our attention reserves sucked dry.

The combination of the effective capture of our attention via the dopamine-laden endless scroll, and its subsequent monetisation, threatens to hold us hostage in a way that drains our lives of meaning without our even being aware of it. Perhaps one reason for this is the abstraction of it all. The aforementioned endless scroll removes the barrier signalling to our minds that it is time to stop. The sense of digital community casts an illusion that we are together, making us hesitant to strike out on our own.

The greatest rebellion against the manufactured consent of the thievery of our attention, is a refusal to engage. To seek out refuges in the concrete, the real, to salve our exhausted minds.

**VAST & VIVID** strives to reconnect with that which makes us human; that which liberates us.

## DOMENICA HOARE

My work for this exhibition celebrates vast and vivid nature that is at our fingertips just as much as the ubiquitous screens that occupy so much of our time.

The two largest of my works, "This could be the day" and "Still", emphasise the vast, vibrant, ever-changing natural world all around us. A third set of works depicting everyday suburban gardens focuses on beauty and natural life that surrounds us in such familiar ways. Another series of work depicting a seaside house and its surroundings focuses on shapes, textures, and vivid colours.

Overall, my work in this exhibition reflects that, although our lives are so dependent on technology, and lived so much in busy, built environments, we are fundamentally dependent on nature, of which we are also a part, and this realisation is demanding and empowering.



*Still* - 2023, mixed media



# CHOLENA DREW HUGHES

Cholena has spent most of her life living on Kabi-Kabi and Jinibara Country (Bribie Island and Sunshine Coast Hinterland). Drawing on her surroundings for inspiration, her artworks resemble elements of the bush, the beach and beyond. Through the seasons Cholena creates artworks by re-interpreting what is seen and felt to offer a glimpse of reality and imagination.

In these pieces Cholena was inspired by her ongoing exploration in the bush. By spending dedicated time out in the natural environment Cholena is able to "unplug" and observe and connect with the life around her.



*Bush Relics* - 2023  
various printmaking methods on paper



*The Night Calls* - 2023, Cyanotype with acrylic paint, ochre and charcoal on canvas

# MARTA LARZABAL

How insignificant we are in the schema of space.  
How infinitely small.

Searching for meaning, we look upwards and outwards.

Who am I? Why am I here?

And all we see is the past. The further our eye travels, the older space becomes. The past, present and future in a single moment.

I became obsessed with the recent photographs of space released by NASA from the Webb telescope and recreated them for my response to *Vast and Vivid*.



*We Are Stardust (off)* - 2023, Polymer paint on rice paper, light box



*We Are Stardust (on)* - 2023, Polymer paint on rice paper, light box



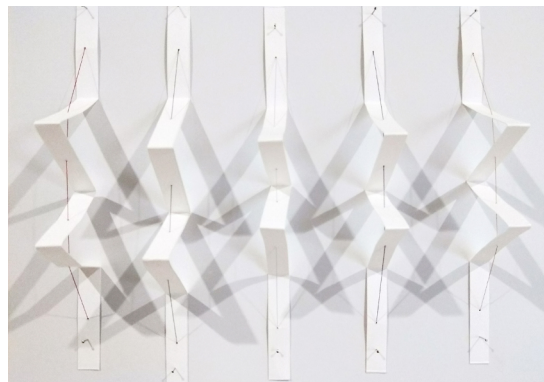
## ALLY MCKAY

Continuing her investigation into the strength and vulnerabilities of paper, Ally has responded to the shape of the letter 'V' in her interpretation of the Vast and Vivid theme. For Ally, the straight zig-zag formation when repeated [VVVVVV] feels reminiscent of vast mountain peaks and symbolic in reflecting life's highs and lows.

In this body of work, Ally experiments with coloured thread and different papers to build moments of contrast and physical tension. Abseiling down or across the wall, each paper strip holds under pressure, performing its part within the matrix of its composition. The introduction of subtle hints of colour interrupt Ally's favoured muted colour palette, as shadows echo through the metaphorical paper mountain ranges in crisscross patterns.



*Paper Mountains (Black & White) (detail)*  
2023, Paper, thread, pins on framed board



*Paper Mountains 1 (detail)* - 2023  
Paper, thread, pins on framed board



*Paper Pressure* - 2023  
Paper, thread on framed board

## TESS MEHONOSHEN



*Drying (detail)* - 2023, Tarlatan, thread

a joyous weighty mixture  
captured within this tiny town

insignificant glimpses  
mundane domestic slivers

beautifully skewed  
engraved as enormities

patched and torn  
a loving wholeness

slippery gestures captured  
within weft and weave

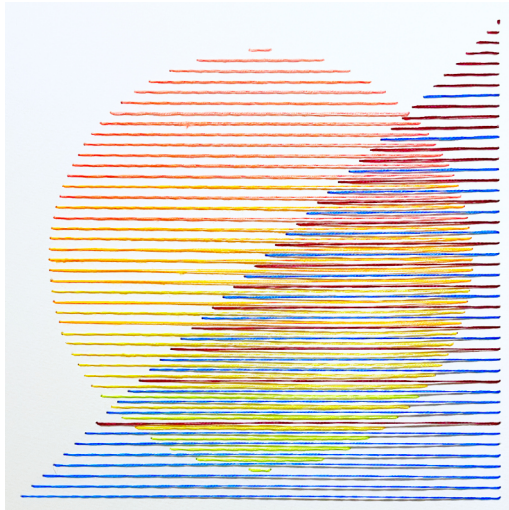


*Shelter* - 2023, Tarlatan, thread



## LUCY REBEKAH

**V**IBRANCE speaks via visual reference to the Cyberpunk aesthetic as symbolic of the ills of progress. Cyberpunk as a genre is a narrative shorthand for the glittering lights of progress that hypocritically channel value upwards to the ruling class, at the expense of those entrapped in generating that value. Stories told through the Cyberpunk lens oft tell the tale of productive masses toiling towards a brighter future, dangled before them like a proverbial carrot. It is steeped in the illusion of progress while sweeping the cost of that progress - people - under the rug. In retaliation, the Vaporwave aesthetic uses the same visual language to speak to the strength of the human spirit, to break free from those oppressive societal structures that seek only to take.



VIBRANCE I (detail) - 2023, Cotton on paper

**W**ith her ongoing use of embroidery as her medium of choice, Rebekah detaches the hyper-digitised vaporwave aesthetic from its cyberpunk roots and instead renders them tactile and real.

The embroidery floss she works with is fluorescent, which simultaneously mimics the heightened reality of the digital promise, while being impossible to recreate on a screen.

Both the simplification of visuals down into shapes and the use of gradients are consistent with the direction of Rebekah's overall body of work, exploring minimalism and suprematism, especially the function of these elements in art unburdened by figurative representation.

## JO REES-JONES

**A** long-term advocate of palliative care and of bringing the process of death and dying back into the hands of women, Rees-Jones reflects on the social challenges and medical model changes made over the last three decades to support with dignity and promote a care model of acceptance.

Having no space and support within family and/or social groups to explore and face the fragility of life became a peculiarity of the current hegemony sadly lacking in spirituality, wisdom and ritual that is so important at the end of life. Slowly but surely these connections are being re-established.

With soft mark-making, dripping paint and pools of pale colour reflecting the artist's contemplation of the aloneness and self-reflection when confronted with our own mortality.



BOUNDLESS - 2015, Oils on archival paper (framed)

**T**hose who have the strength and the love to sit with a dying patient in the silence that goes beyond words will know that this moment is neither frightening nor painful, but a peaceful cessation of the functioning of the body.

*Elisabeth Kubler-Ross*



## MAIKKI TOIVANEN

With this body of work, Toivanen questions modern society that holds the world in the palm of its hand.

These works are an homage to nature, particularly the tidal rock pools formed by the movement of water.

The vessels are a depiction of shapes, textures and colours pared back sparingly to portray the vast and vivid beauty of these small but significant worlds found along our rocky coastlines.

To gaze into these rockpools, to be lost in these worlds, and to wonder about the life in them, is to look at the universe and see that we are, all, in a small rockpool staring into an abyss.



ROCKPOOL VESSEL #5 - 2022  
Oxide & glaze on stoneware



ROCKPOOL VESSEL #6 - 2022  
Oxide & glaze on stoneware

To see a World in a grain of sand  
And Heaven in a wildflower  
To hold Infinity in the palm of your hand  
And Eternity in an hour

*Auguries of Innocence* by William Blake 1803)

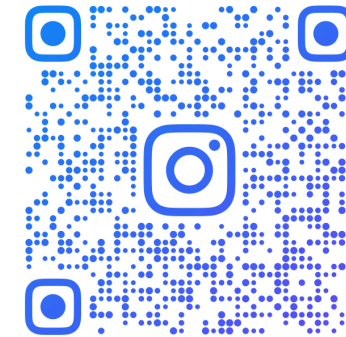
## A COLLABORATION FROM THE SEE SAW COLLECTIVE

The See Saw Collective formed in 2022, of a group of artists who after studying art at the Queensland College of Art together, collaborate on group art exhibitions.

The first such exhibition was *Tie, Tether, Tangle*, held at the Impress Printmaker's Gallery & Studio in February, 2020. This was followed by *seeing STILLNESS*, held there in October of 2021.

VAST & VIVID is the See Saw Collective's third exhibition together, and the first after the collective's official formation.

see  
saw  
C O L L E C T I V E



@SEESAWCOLLECTIVE



# VAST&VIVID

PRESENTED BY

see  
saw  
C O L L E C T I V E

DOMENICA **HOARE** @domenicahoareartt

CHOLENA DREW **HUGHES** @cholena\_artist

MARTA **LARZABAL** @martalarz

ALLY **MCKAY** @allymckayartist

TESS **MEHONOSHEN** @tessmehonoshenart

LUCY **REBEKAH** @lucyrebekahofficial

JO **REES-JONES** @jrj\_artspace

MAIKKI **TOIVANEN** @maikkitoivanen

**SEE SAW COLLECTIVE** @seesawcollective