



Elsa Lye



Julie Woodward



Barbara Smith



Rowan Belcher



Ken Martin



Monica Seo

e s t r a n g e d



Gitte Steen-Andersen



Barry Ross Smith



Denise Batchelor

“Estranged”

Our pathway to this exhibition began as a cohort of MFA students at Whitecliffe College of Art and Design from 2008-10. A close-knit group, we supported each other through our studies, the critiques and group shows. Our connection continued as we met for regular seminars and reviewed each other's work and ideas. Our friendships run deep.

‘Estranged’ expresses each of our personal responses to a world that has shifted its axis and tilted into strangeness. Each artist has considered the theme from personal, local or global viewpoints. The common thread is the link to our humanity. As this project unfolded and our work developed it became clear in our seminars how many strands were connected. Motifs and colours serendipitously related. This project has come to have more poignancy and impact for each of us.

We are delighted to share with you our exhibition ‘Estranged’.

Umbrella invites you

Saturday 30 September – Wednesday 18 October 2017

Opening: Saturday 30 September, 2:00pm – 3:30pm

Depot Artspace

28 Clarence St, Devonport, Auckland

Elsa Lye

Boxed 4 walls
Barefoot warmth
Mother love loss
Why homeless
priced beyond means

Found clay figures
Abandoned - rescued
Disclosing multiple angles
Disorientation
Disconnection

Informing a state of flux
A hierarchy of need/greed
Split systems
Haves/ have nots
Dark questions unanswered





Julie Woodward

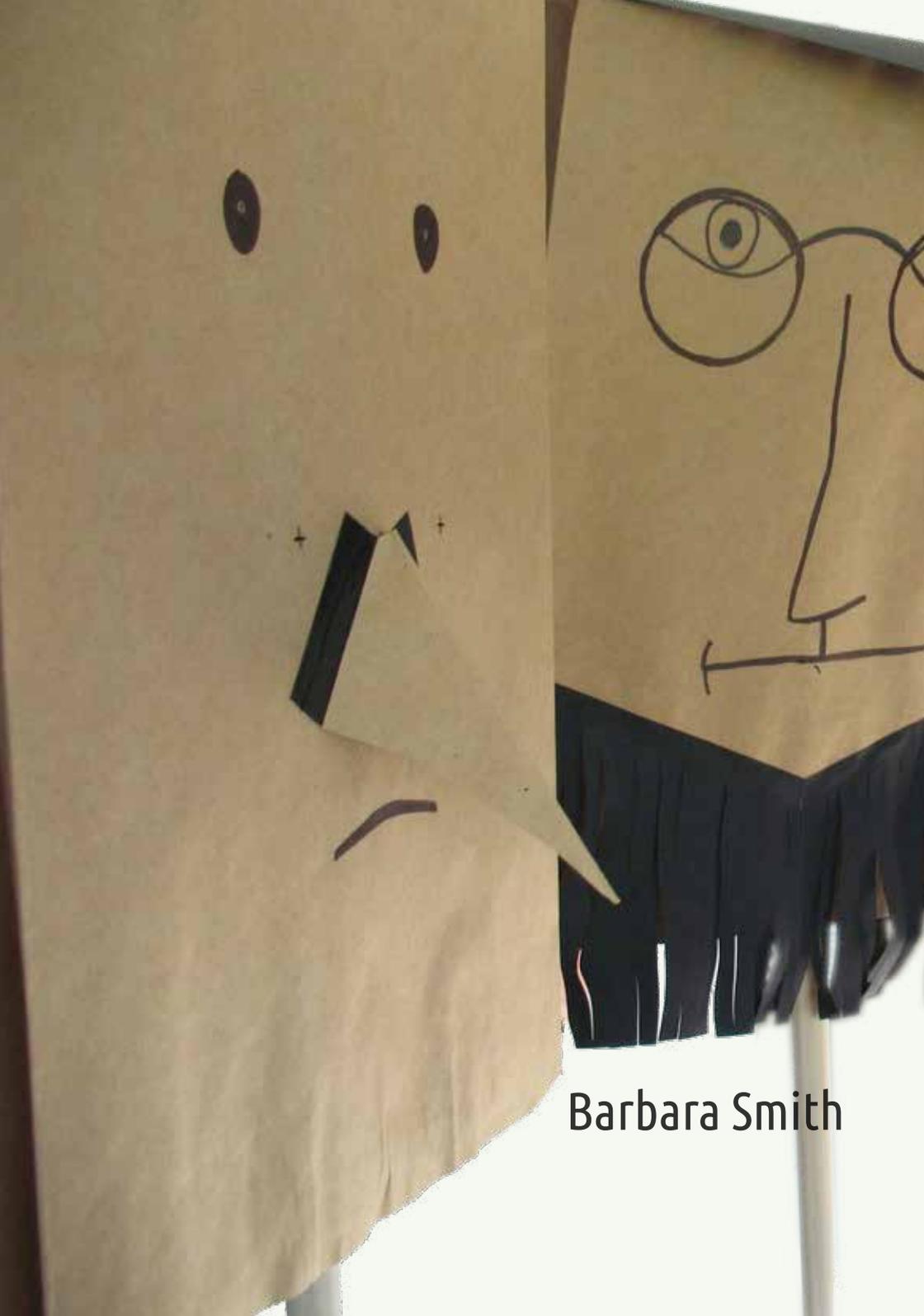
Conversation occurs organically around a pattern of alternating verbal and non-verbal actions (I speak / you speak). Conversation is light or urgent, swift and passing, considered and important. We replay our conversations, dissecting and sifting through the signs and glyphs of dialogue trying to hold onto what we remember. Estrangement is the breakdown of this pattern.

'Conversations' derives from Hans Arp (1886-1966) the Dadaist painter who used biomorphic forms through chance and accident to construct his painted relief collages. Where Arp gave decision making to chance, I gave the selection and arrangement of shapes in each plate to pairs of colleagues, students, friends and family.

These small plates of plywood and painted irregular shapes are a transcript of little conversations between two people. Agreements and arrangements were made according to some small rules. The shapes are like speech bubbles that signify the flow of words and sentiment in a conversation.







Barbara Smith



Making a Mask

Choose a suitable paper bag for your mask.

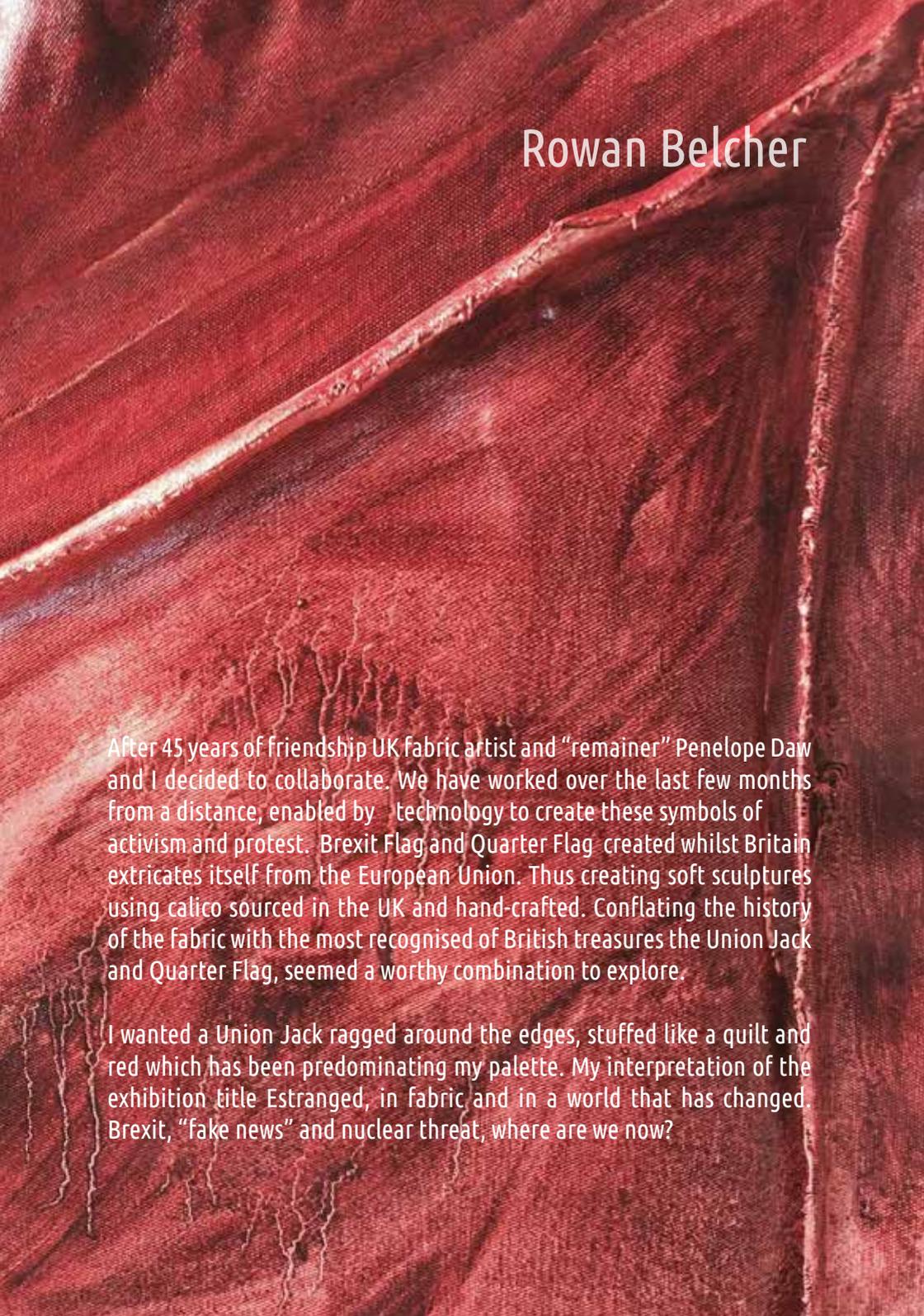
Decide the mood or the expression you wish to create.

Choose markers to create the expression.

Use specialised tools and materials to personalise your mask.

Look out for other mask wearers and decide where you will stand.



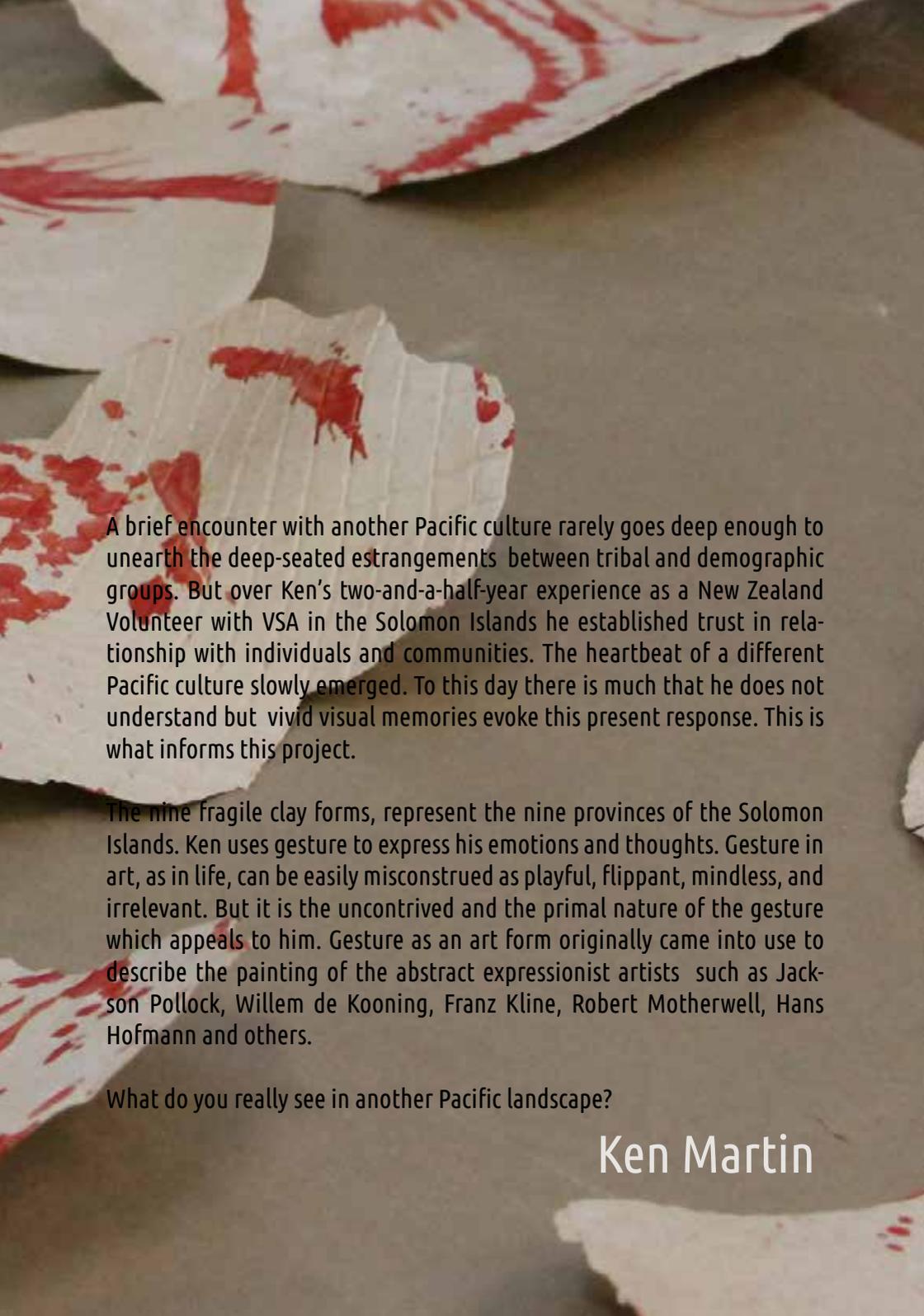


Rowan Belcher

After 45 years of friendship UK fabric artist and “remainer” Penelope Daw and I decided to collaborate. We have worked over the last few months from a distance, enabled by technology to create these symbols of activism and protest. Brexit Flag and Quarter Flag created whilst Britain extricates itself from the European Union. Thus creating soft sculptures using calico sourced in the UK and hand-crafted. Conflating the history of the fabric with the most recognised of British treasures the Union Jack and Quarter Flag, seemed a worthy combination to explore.

I wanted a Union Jack ragged around the edges, stuffed like a quilt and red which has been predominating my palette. My interpretation of the exhibition title Estranged, in fabric and in a world that has changed. Brexit, “fake news” and nuclear threat, where are we now?





A brief encounter with another Pacific culture rarely goes deep enough to unearth the deep-seated estrangements between tribal and demographic groups. But over Ken's two-and-a-half-year experience as a New Zealand Volunteer with VSA in the Solomon Islands he established trust in relationship with individuals and communities. The heartbeat of a different Pacific culture slowly emerged. To this day there is much that he does not understand but vivid visual memories evoke this present response. This is what informs this project.

The nine fragile clay forms, represent the nine provinces of the Solomon Islands. Ken uses gesture to express his emotions and thoughts. Gesture in art, as in life, can be easily misconstrued as playful, flippant, mindless, and irrelevant. But it is the uncontrived and the primal nature of the gesture which appeals to him. Gesture as an art form originally came into use to describe the painting of the abstract expressionist artists such as Jackson Pollock, Willem de Kooning, Franz Kline, Robert Motherwell, Hans Hofmann and others.

What do you really see in another Pacific landscape?

Ken Martin

Monica Seo

I am emptying

To communicate I learned English
I feel uncomfortable - empty - in the second language
Before I communicated
But now I feel “estranged”

I sit among the public with courage
I am communicating to the world through my self
What do they see - does the world see me?
Do I see the world?

Now, I am emptying out any worries
I am emptying all expectations
I am waiting for the world to fill me
I am waiting for the world to share





On waking from my operation and seeing some cut flowers

Beautiful, harmonious, utterly perfect – and therefore so very scary.

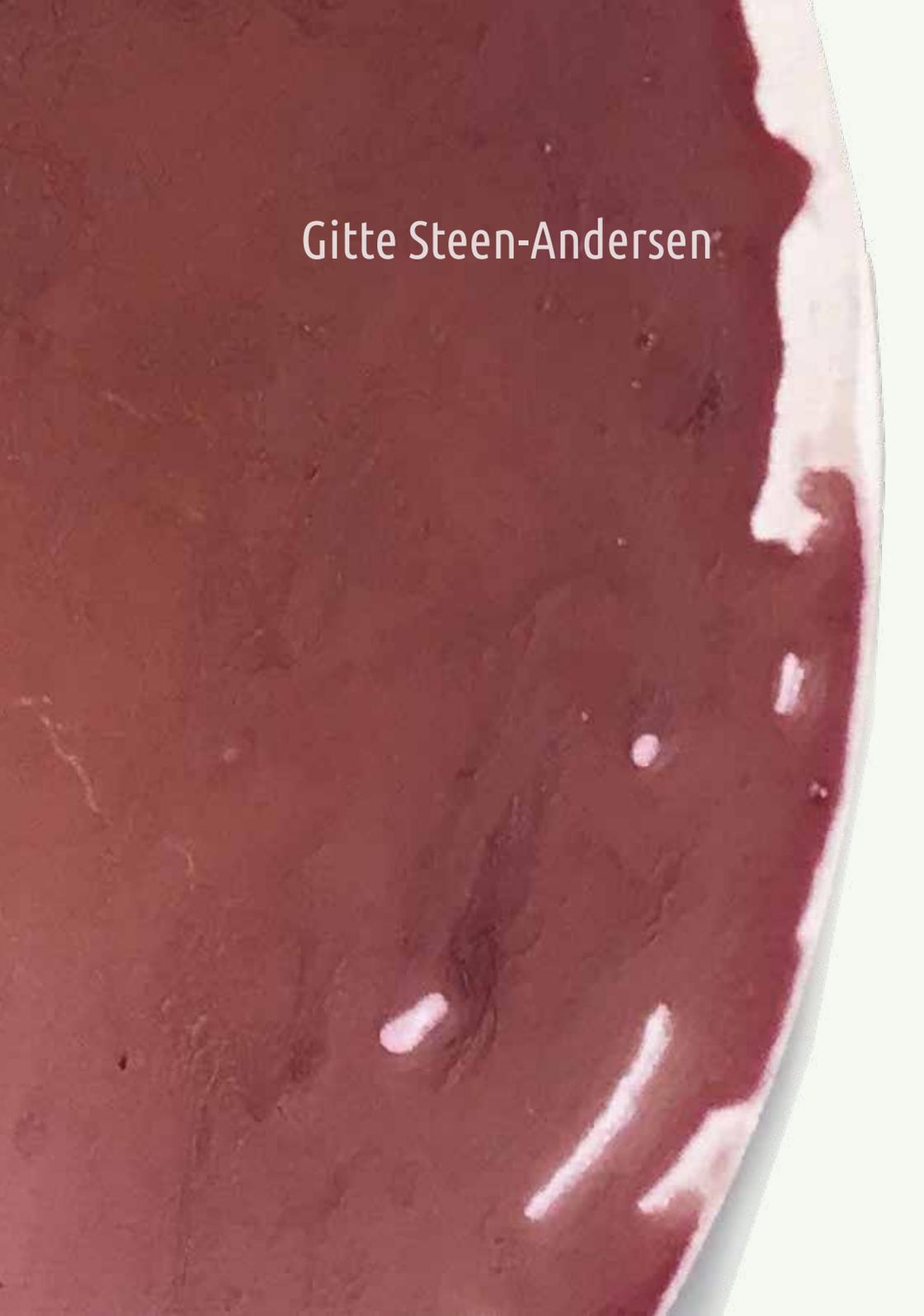
I'm no longer 'perfect' – my face is no longer harmonious -- or even symmetrical – my face is unknown to me -- I'm estranged from myself.

I'm in a liminal space – between the 'old me' and the 'new me' – and I'm not sure I can ever amalgamate – I'm anxiously floating in the in-between.

I no longer know or acknowledge the cells in my body – they've been taken over by something alien something I cannot connect to or have a conversation with.

My body has become a stranger to me with inhabitants I haven't invited or welcomed– and yet, they are there – deep within.

I don't want to fight – to create a war inside my body – I want to cooperate and say 'it'll be OK' – but how can I?



Gitte Steen-Andersen

estranged

Our whole lives we are carried along by 'The Current', bought up by its principles and nourished by its ideologies. Concrete convictions that, in my lifetime, have completely reversed; from buying something that will last forever, to having the latest gadget (with built-in obsolescence).

'The Current' is enjoying this ride while it lasts, making the most of each day, living in 'the now' - it also carries the complicit guilt of seeing with blind eyes; the erosion of our environment - the manifestations of our choices.

I can always RE. I can RE-duce, RE-cycle and RE-use. I can set an example, do my bit by making informed choices. I discard into prettily coloured plastic bins and bags, telling myself I'm helping, unburden my guilt at what is done in the name of 'The Current' dogma. And all the while my RE-jected rubbish fills lands and oceans.

This isn't enough, I can not change this alone, I can not stem this flow

apaku
lection d

and

OLIA

Barry Ross Smith



The background of the page is a soft, abstract watercolor wash in shades of pink and light red, with some darker, more saturated areas. The colors blend together, creating a dreamy, ethereal atmosphere. The text is overlaid on this background.

Denise Batchelor

In contemplating the subject 'estranged', a myriad of associations arise. One can be estranged from family, from country, or in some cases, from reality. Alienation, separation, division, and loss are all elements that come to mind. As I become more immersed in this work, I realize there exists another kind of estrangement, one that is part of a natural order.

The shoreline represents a visceral and fluid meeting of ocean with land. It is here that my focus rests, scouting as far as the eye can see for the stranded, washed ashore. Recently dislodged from their aqueous origins, the ebb and flow of the tides never fail to deliver. Always there is a trace of something left behind. Deposited high on the shore by stormy seas or king tides, it is the terminal conclusion of a natural life span.

Retrieved and regenerated, these forms hold the memory of a more fluid time.

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our umbrella website USAN
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