

# Nimbostratus

4 October — 17 December 2023



Bundoora  
Homestead  
Art Centre



ARTS ACCESS VICTORIA

Arts Access Victoria and the City of Darebin's Bundoora Homestead Arts Centre presents

# Nimbostratus

A Nimbus studio group exhibition. Bringing past and present members together to present at the Bundoora Homestead Arts Centre. Nimbus' studio is based at the Homestead and this will be the first time thier work have been presented here.

Join us for the opening on Saturday 7 October at 2 pm. The opening will be Auslan interpreted and live captioned.

**Exhibiting Artists:** Aleshanee Faery, Larissa MacFarlane, Penny Pollard, Warren Loorham, Joanna Kiriazis, Nicole Tsourlenes, Jane Tomlinson, Dinithi De Alwis Samarawickrama & Leeann Preddy.

**Exhibition Dates:** 4 October — 17 December.

**Open Hours:** Wednesday to Saturday, 11 am — 4 pm

**Where:** Bundoora Homestead Arts Centre, 7 Prospect Hill Drive Bundoora

**Access:** Wheelchair Accessible, Auslan and Live captions (opening), Audio Described (online)

You can check out the exhibition online via our website gallery. you can scan the QR code to accesss the Audio Descriptions of the works and much more.

**Website Link:** [artsaccess.com.au/nimbostratus](https://artsaccess.com.au/nimbostratus)

Published 2023

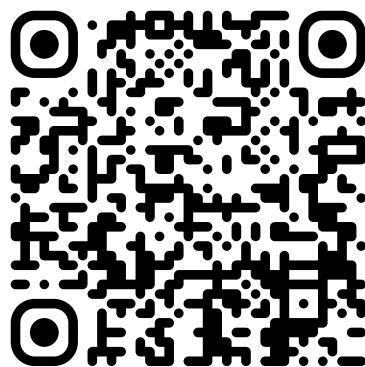
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Nimbostratus is in partnership with the City of Darebin.

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# Nimbostratus, an essay

by Tara Heffernan, a blind Australian art historian.

Nimbostratus clouds often form along warm weather fronts. The low, grey cloud is usually near-uniform in appearance, producing steady rain with the absence of lightening or thunder. Neither filigree and delicate nor chaotic and threatening, the cloud formations signal favourable weather for making things grow. It's an apt metaphor in the case of this exhibition.

The artists featured have been meeting and working at Nimbus studio housed in Bundoora Homestead, including the Mess Gallery, and accessible studios. The Nimbus program is facilitated by Arts Access Victoria—an organisation dedicated to providing opportunities and support for Deaf and Disabled Victorian creatives. While Nimbostratus boasts a diverse range of artists with distinct interests and political concerns, there are identifiable themes that unite them. Portraiture is one recurrent theme, often reflecting the collaborative, interlinked ways of seeing and perceiving that emerge from working together, even when focused on one's own practice. Nicole Tsourlenes clearly captures a joyous interaction between the photographer and smiling subject in her series *Julia* (2023). Similarly playful is *Fina* (2023), a figurative portrait by Woz (Warren Loorham). Depicting Nimbus facilitator Fina Po, the painting is based on a photograph taken by Tsourlenes, who is a founding member of Nimbus as well as an artist. A kind of psychological architecture appears to be at work: Po's dress is pattered with bricks echoing the background, perhaps a reflection on how people can seem built into the spaces they occupy and communities they foster.

Processes of making, and explorations of the possibilities of mediums, preoccupy many of the exhibited artists. An experimental extension of her skills as a sculptor and printmaker, Aleshanee Faery has created a series of subtle but affective paper-based works. After weaving small-scale sculptures with *lomandra longifolia* (basket grass), Faery created impressions on thick paper by running them through a printing press. The result is a delicate abstract form reliant on light and shadow—a kind of expanded drawing. This play with process resounds too in Joanna Kiriazis's paintings of abstract forms. Kiriazis, in a series of twelve works, reflects on the process as one that commonly involves uncertainty and doubt in the beginning, but—through faith in process—reveals playful and uplifting results.

Engaged in foraging for ochre and experimentation with tones and paint-making, Jane Tomlinson has created a series of abstract paintings that reveal the grain of the canvas, another layer of medium-based play. Tomlinson explains the paintings as a consideration of the layers of growth she has found in healing from trauma, though she encourages viewers to discover their own interpretations of the abstract forms and reflect on their individual relationship with the earth. In a similarly exploratory project, Dinithi Samarawickrama's series *Love of a Swan in the Garden* (2023) examines storytelling and tradition, recontextualizing traditional illustration found in ancient Sri Lankan ruins and Buddhist architecture in their work filtered through their own memory and stylistic predilections in a post-humanist context.



Icons and symbols that circulate in contemporary culture are also questioned in Nimbostratus. Larissa MacFarlane's *Philately as a strategy for embracing life (and Autistic Identity)* (2023) is a humorous and impactful series that incorporates found objects for political ends, using postage stamps and slogans to disassemble and examine iconic representation and national narratives. With comparable wit and impact, Penny Pollard's practice uses small-scale sculpture to explore the Deaf experience. *What?* is a collated set of dangling ear impressions with the word "what" repeated throughout—a humorous kind of concrete poetry.

Both Fiona Taylor's and Leeann Preddy's work responds to Australian nature and iconography. Preddy, who takes inspiration from images found in Australian photography and art history books, depicts Australian landscapes and trees, although her works are imbued also with personal experience. Preddy's *The Old Gum Tree* (2023), a painting of a stalwart gum tree, has a dreamlike quality while simultaneously boasting the specificity of a well-trained eye for detail. Taylor's animated cockatoo *Cockadoododo* (2023) brings an iconic Australian native bird to life. In perpetual flight, it might be a kind of mascot for the exhibition, embodying the studio's impetus for playfulness in motion, and in making and moving through ideas and spaces.

One of the main spaces facilitating the program behind Nimbostratus was Nebula, an innovation of Arts Access Victoria. A particularly apposite gesture in the fraught climate of our post-Covid moment, tainted by the rising cost of living and a rental crisis, Nebula is a portable arts space, adapting to the artist's needs. The spirit of generative thinking and innovation behind Nebula harmonises with the projects that have spurred from the program. Despite the diversity of medium and method, there are striking aesthetic and conceptual confluences, evident in the shared interest in experimentation, re-evaluation and re-making, and the playfulness and wit that echoes throughout the exhibition. It is a testament to what can be achieved with access to the community and the resources that make art possible.



# Aleshanee Faery

Embossed paper

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2023

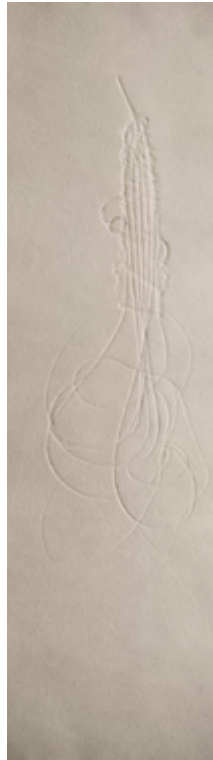
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1200 mm x 200 mm

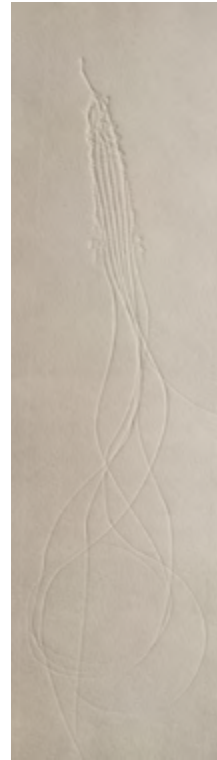
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\$315

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Number 1

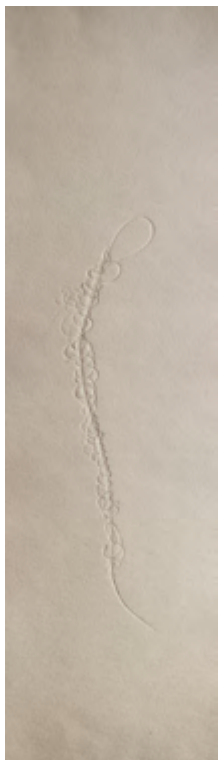


Number 2



Number 3

Jovian Jellyfish in Motion



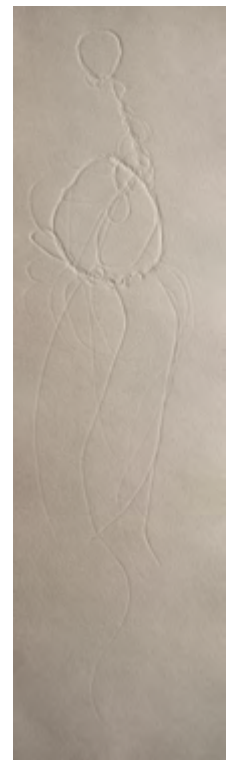
Alien of IO



Exobiology  
of Europa



Sub-surface  
Sealife of Callisto



Ocean Life  
of Ganymede

# Jane Tomlinson



Strix  
Ochre on watercolour paper  
2023  
180 mm x 260 mm  
\$75



Primal  
Ochre on  
watercolour paper  
2023  
260 mm x 360mm  
\$100



Cradle  
Ochre on  
watercolour paper  
2023  
180 mm x 260 mm  
\$100



Before  
Ochre on wood  
2023  
280 mm x 280 mm  
\$100



Conjury  
Ochre on wood  
2023  
380 mm x 380 mm  
\$125

# Joanna Kiriazis

Acrylic paint on paper

2023

390 mm x 570 mm

\$88



Balance of Happiness



Modern Geometry



Sixties and Seventies



The Strengtheners



Web Wheel



Dazzling Pink Star



The Flying Carpet



Hook Lamps



Spheres in the Atmosphere



Presentation Invitation



The Viral Days





White Australia has a Black History

Linocut and postage stamps

2021

210 mm x 297 mm

\$275



Parkes and Barton Meet to Plan the White Australia Policy

Linocut and postage stamp

2022

100 mm x 150 mm

\$250



Thinking of You

Linocut, screenprint, found postage stamp

2022

120 x 120 mm

\$230



Friends be Safe

Linocut and post stamp

2023

165 mm x 105 mm

\$230



S.O.S. The Maori Wrasse

Linocut and post stamp

2022

100 mm x 150 mm

\$250



Reimagining the Centrelink Mail, With Red Roses and Good Wishes

Linocut, coloured pencil and postage stamp

2022

210 mm x 297mm

\$275



Philately as a Strategy to Manage Covid Insomnia

Linocut and postage stamp

2023

103 mm x 77 mm

\$205



Philately as a Strategy for Embracing Life (and Autistic Identity)

Linocut, screenprint, found postage stamp

2020-2023

Variable

Price on request



# Nicole Tsourlenes

Photographic Inkjet print on  
card

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2023

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1220 mm x 1830 mm

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\$300

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Julia Number One

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Julia Number Two

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Julia Number Three

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Julia Number Four

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Julia Number Five

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## Dinithi De Alwis Samarawickrama



The Beginning of the End  
 Acrylic and pencil on plywood  
 2023  
 300 mm x 300 mm  
 \$375



Stuck in the Middle With You  
 Acrylic and pencil on plywood  
 2023  
 300 mm x 300 mm  
 \$375



The End Which is Just the Beginning  
 Acrylic and pencil on plywood  
 2023  
 300 mm x 300 mm  
 \$375

## Leanne Preddy



The Old Gum Tree  
 Watercolour on paper  
 2023  
 760 mm x 560 mm  
 \$315



Flowers  
 Watercolour on paper  
 2023  
 290 mm x 210 mm  
 \$88

# Fiona Taylor

Cockadoododo

Animation

2020

1920 px x 1080 px

Not for Sale



# Penny Pollard



Glove and Flower

Copper electroformed objects

2022

\$1,250



2023 What

Formed copper and paint

2023

\$3,375

# Woz

Fina

Oil on canvas

2021

1220 mm x 1830 mm

Price on request

