

# **Artist Statements**

Porosity

Material Explorations

2 August – 4 October 2024

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# Caroline Di Costa

Porosity... from the Greek word “pore” meaning passage.

Our experiences play out in the places we live in, work in, play in. How do we define these spaces? How do we measure them? Do they make us feel happy, sad, indifferent or perhaps at times we hardly notice them?

We can describe these spaces, we can draw the walls, floors, ceilings that define them but these representations do not always capture what they are to us, how we feel within these voids and how we measure them.

The work in this exhibition explores the notion that porosity is the measuring of “voids”, the “passages” in our lives...It measures the spaces of two homes in an unconventional manner by creating a series of planes with “voids” in the areas where life happens. The solid elements around these voids define them as well as protect and connect them to the world outside.

In doing this, it maps our ongoing connection to our intimate spaces, the outside world and the environment beyond, how we connect to the sky and how light penetrates the interior. It explores imagination, connection and privacy. The viewer is left to reconnect the space as a sum of its porous parts, through visual measurement, spatial awareness and memory.

# Jurek Wybraniec

Porosity, a term often associated with physical materials and their capacity to absorb, transmit, or contain, serves as a metaphorical and literal foundation for this body of work.

In painting, the surface is typically perceived as a barrier, a finite plane where pigments and marks culminate in a complete image. However, we also perceive this two-dimensional layer as a porous membrane, holding multiple layers of meaning and interaction.

Gesso, used to coat surfaces as a permanent primer is a heavily worked to replicate absorption characteristics of paper. The interaction between the gesso ground, fluid acrylic ink, and hard-edged forms creates a dynamic visual field where solidity and permeability coexist.

The lens of porosity encourages a deeper contemplation of our own permeable boundaries, both physical and metaphorical, and how we relate to the world around us.

## Home Open

This film is inspired by a recent home intrusion and robbery. A porous set of circumstances.

Project team: Jurek Wybraniec & Felix Wybraniec  
Film duration: 3.07 min

Jurek Wybraniec is a member of Art Collective WA.

# Joshua Webb

Joshua Webb | jlw studio – is an Australian born interdisciplinary creative, who has exhibited across Australia, the USA and Europe. As a creative thinker and builder Webb fuses the philosophy of form with the science of craft to seek a deeper understanding of the world.

Working predominantly with light, concrete and plastic, Webb uses a combination of new digital technologies and traditional building techniques to push the limits of meaning, materials, context and form.

The Kagome Kamasutra and Andromeda sculptures conceptually intertwine through their exploration of porosity and interconnectedness, each addressing these themes from unique symbolic and structural perspectives.

## Kagome Kamasutra

Kagome Kamasutra embodies the union of stability and eroticism through its organic, branching forms that reference the traditional Kagome pattern and the intimate connections of the Kamasutra. The sculpture illustrates how the boundaries between protection and intimacy are porous, allowing a fluid interaction between emotional and physical realms. The interconnected, fluid forms signify the complex relationships and dynamic exchanges inherent in human connections, emphasizing the strength derived from interconnected elements.

## Andromeda

Andromeda conveys the vastness and complexity of existence through its geometric lattice structure. This intricate pattern reflects the exploration of the unknown and the interplay between microscopic and cosmic scales. The sculpture portrays the porous nature of boundaries, emphasizing the dynamic interplay between order and chaos, structure and openness.

Conceptually, these works interact by highlighting the porous nature of boundaries in different contexts. Kagome Kamasutra focuses on the intimate, emotional, and physical connections between individuals, while Andromeda explores the broader, universal connections within the cosmos and biological systems. Together, they invite contemplation on how interconnectedness and dynamic forms permeate various aspects of existence, creating a harmonious dialogue between personal intimacy and universal complexity.

Through their distinct yet complementary approaches, both sculptures celebrate the fluidity and interconnectedness that define our understanding of relationships, structures, and the universe, emphasizing the essential role of porosity in shaping these connections.

# Paul Caporn

## Sprue II

The structure of Sprue II is formed using plastic model sprues. The sprue is formed by the channel that allows the liquid material to travel into the casting void of a mould which creates the final object once the liquid material solidifies.

This channel also allows for the escape of air which is forced out by the volume of the poured liquid. This liquid could be molten metal, wax, plastic, resin or a number of other materials that can transform from one state to another.

In the case of plastic injection model-making, the sprue also provides the key and instructions to how the model is built and where the final pieces exist once complete. Generally discarded once the model is made, the sprue's importance is no longer potent; it becomes the cast off from the production process. I've always enjoyed the possibilities found with using the discarded remains that occur through the consumption and production processes.

This quote from the 17th century chemist Antoine-Laurent de Lavoisier sums it up best; "nothing is created and nothing is destroyed but everything is transformed." The sprue could be seen as a porous conduit allowing for a transformation to occur.

Thank you to Alex Yapp for the supply of the sprues.

# Pamela Gaunt

Pamela Gaunt's art practice connects to architecture, design or liminal spaces of these. Underpinning much of her work is a persistent engagement with the ornamental and serial structures via the application of layered patterns with embodied meaning.

This approach draws from her on-going interest in aesthetics in relation to affective and sensorial experience in art. Imagery develops from contextually relevant foundations that may involve: ubiquitous sources; the quotidian; social or geographical and geological phenomenon; or hidden aspects of nature.

In the past decade or so, Gaunt's work has embedded aesthetics into selected technologies - or the reverse. This process founded her interest in exploring light as a material.

## Local Rain I & II • Rabble I

Local Rain I & II embeds hand-drawn rain patterns into engraved and cut-through mirror acrylic through which light is distorted as it penetrates the material layers; Rabble I assembles monochrome off-cuts from a public art project. Its porous materiality facilitates the dispersal of light through the various layers.

Both works in this exhibition explore how light reacts to the porous nature of materials to evoke a sensorial response.

**WALLACE.**