

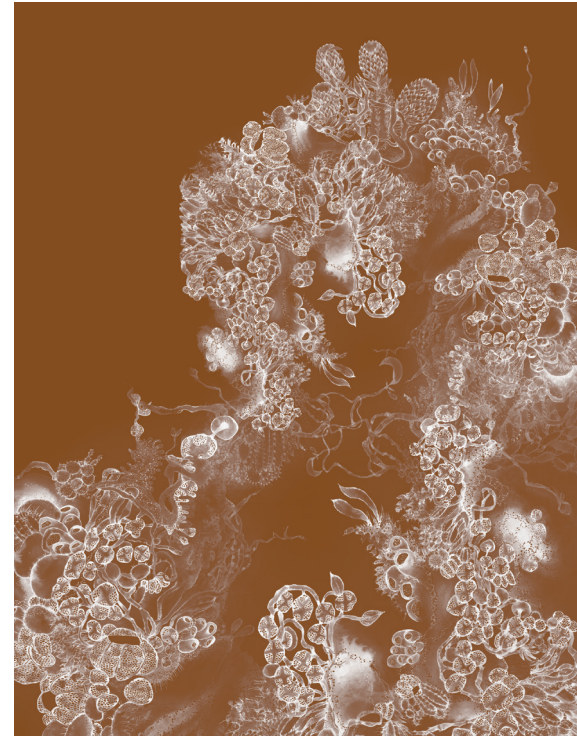
### Tanya Voges

*Birth Repeated: in progress (2020)*  
Pastel, 2.5x2.5m.



### Tania Mason

*How it started (2018-2020)*  
Archival Print, 24x18.5cm.



### Alana Hunt

*Mother (2013)*  
Still from video, 38m20s.



### Rochelle Haley

*Pitch #1 (2018)*  
Acrylic, resin, dye and metallic pigment on board,  
60x45cm.



### Zoe Freney

*Linen Mother (2020)*  
Digital print, dimensions variable.



### Bridget Currie

*one.another (2020)*  
Durational performance with 10kg weight, series of  
digital photographs of movement sequence.



from

Postcards

October  
6 - 30  
2020

Motherhood

Curated by Tanya Voges.

With Bridget Currie,  
Zoe Freney, Rochelle  
Haley, Alana Hunt  
and Tania Mason.

Presented at The Mill for the CaM-Res program in partnership with City of Adelaide.  
[www.themilladelaide.com](http://www.themilladelaide.com)

*Wish you were here...'*

*A postcard is sent from a place you visit, not the place you normally inhabit.*

## Tanya Voges

*For this exhibition I've invited mothers who are practicing artists throughout the early years of motherhood to create work about the process and time of life we are in. The resulting works across a broad spectrum of mediums are influenced by inhabiting motherhood, yet not prescriptively about the act of mothering. This exhibition embraces the connections that these artists have to their families and because of that focus on creating life, respects that there is multiplicity at play in their practice.*

Multidisciplinary Artist Tanya Voges

creates choreography for theatre and gallery spaces which invite audiences to engage, participate, feel immersed and explore trace. Tanya works and resides on the unceded lands of the Peramangk peoples of the Adelaide Hills. She is part of the Artist Residence in Motherhood and has created an alternative mothers' group MAMAA (Mother Artists Making Art, Australia) which has both an online community and studio sharing in Adelaide. Engaging with collaborators of various disciplines Tanya brings her experience in dance, drawing, community engagement and dance film making to make multimedia performance works, live dance pieces and dance for screen.

## Tania Mason

*Drawing and painting is the basis of my practice. These works sit like an inversion of each other. A process of drawing in one dimension, focusing on the delicate spaces of tone. While the inverted version is a concentration of what it looks like to draw in space and in time. I have always thought that animating is about drawing in time, creating delicate moments where your own marks and tones move and meld on a page. When watching the image it transforms and comes alive! Flora drawings in time explores neuroscience and flora within the landscape.*

*My aim is to show the natural world for what it holds, a diverse and strong environment even when impacted upon. At the same time, the works draw on parallels of how neural pathways and nature are resilient when impacted upon.*

Tania is an artist who works with works on paper and canvas. She started her career at the National Arts School and has exhibited extensively including Art House Gallery and Liverpool Street Gallery and group exhibitions in Paris, Saint Tropez, Melbourne, Brisbane, Adelaide and Sydney. In 2016 Tania, was the winner of the Calleen Art Award for Painting and the Cowra Art Award for Painting.

## Alana Hunt

*Mother is a 38 minute video produced over 24 hours of a dog named Babygirl giving birth to 11 puppies. I shot the video in 2013, a few years before I became a mother myself. This video is raw, fierce, painful, vulnerable, dirty and purposeful. It conveys the messy and powerful essence of something so fundamental for our world, full of life and death.*

*Gestures of... was edited together during the first Covid-19 lock downs in Australia in April 2020. In six swift fragments, the video builds through a series of words: life, violence, care, flight, education, and chance. Terms, that hovered with the uncertainty of that moment.*

Alana Hunt is an artist and writer

who lives on Mirrwoong country in the north-west of Australia. This and her long-standing relationship with South Asia—and with Kashmir in particular—shapes her engagement with the violence that results from the fragility of nations and the aspirations and failures of colonial dreams. Alana studied in Sydney, Halifax and New Delhi, and since 2009 she has led several award-winning art and publishing projects. In late 2020 Alana's decade long body of work *Cups of nun chai* (2010-ongoing) will be published as a book with New Delhi based Yearbal Books.

## Rochelle Haley

*Pitch Forward is an abstract painting and mural installation exploring the tension between form and movement. The work comprising acrylic paint, dye, metallic pigment and resin is made with a technique of layering translucent and opaque pigments on board, building the illusion of depth into a material thickness. The painting is installed directly on top of a large-scale mural that extends the lines and colours of the painting out into the gallery space. The shallow depth of the abstract painting transforms the surface into a dimensional realm, that is able to suggest movement and depth beyond the flat picture plane.*

Rochelle Haley's practice is

engaged with painting, drawing and movement to explore relationships between bodies and physical environments. Working with dancers and choreographers, her painting installation and performance works investigate space structured around the sensation of the moving body. Haley is interested in merging compositional strategies of painting and choreography, experimenting with abstraction at the boundaries of disciplines to discover how movement of bodies can be expressed and felt by audiences.

## Zoe Freney

*This body of work was conceived as part of my PhD research into depicting the lived experiences of mothering. The structures and images I create focus on the embodied memories of negotiating one's own identity in conjunction with the physical and emotional demands of small dependent others. Even as small children become larger children a mother's body and behaviours are disciplined by societal expectations here imagined as "intimate structures."*

Zoe Freney is an artist, writer and

educator based in the Adelaide Hills. She is currently Head of Department (Art History & Theory) at Adelaide Central School of Art. She is a PhD candidate at the School of Art and Design at the Australian National University, Canberra, where her research explores representations of feminist mothers and mothering. Zoe's work has been shortlisted for several local awards including the Tatiara Art Prize, 2019; RSASA Portrait Prize, 2019; Heyzen Art Prize, 2018 and the Fleurieu Art Prize 2018. She has exhibited in group and solo shows in Adelaide, Tennessee (USA), and Edinburgh (Scotland).

*of a mother and child, with all the emotional baggage that can bring, they can also be read as reclaiming the territory of motherhood as part of a history of conceptual and performance art.*

## Bridget Currie

*one, another references documentation tropes from Conceptual art of the 1960's. This work invites you to imagine the act of carrying a baby as a durational performance, made by the artist everyday from her child's birth to their mastery of walking. The movements in this sequence are derived from everyday activities undertaken while carrying a child in arms. I am interested in the forms created by sharing weight, interruption and balancing; considerations that have been a large part of my sculptural and performance practice for many years. Approaching the process of childcare and mothering through formal aesthetic and conceptual considerations feels freeing, while these images are certainly*

Bridget Currie's process oriented

practice works across a range of modalities including sculpture, performance, drawing, writing, public art and installation. Her central concern as an artist is bringing invisible things, such as thoughts, emotions, states of being and dreams into the physical world of objects. She is based in Adelaide, on the Kaurna lands of South Australia.

## Curatorial Statement

Postcards from Motherhood is a group exhibition and community engagement project curated by multidisciplinary artist Tanya Voges. The exhibition features work by artists who are also mothers: Bridget Currie, Zoe Freney, Rochelle Haley, Alana Hunt, Tania Mason, Tanya Voges and a collaborative work between Tanya Voges & The Mill resident artist Louise Flaherty.

Postcards from Motherhood centres Mother Artists who continue to practice in the arts alongside their commitments to their families. The exhibition responds to the idea of sending a postcard from within the time and space of motherhood. Presenting paintings, drawings, textile works, photographic, film, performance and community contributions of postcards-as-artwork. Sent from around the world, these postcards connect local audiences to

a community of mothers working across the globe. Postcards from Motherhood is accompanied by a series of public programs which allow parents to participate as part of a rigorous arts community. — Tanya Voges

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