



# Slow Art Day

April 13, 2024

Caloundra Regional Gallery



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## Itamar Freed



### ***Tears and Time I Lost (2020-2024) 2024***

Kinetic sculpture, water from Maroochy River, artist tears, glass, wood and metal  
35 x 50 x 47cm

Itamar Freed's kinetic sculpture (*Tears and Time I Lost (2020-2024)*) presents Maroochy River water and the artist's tears spinning within glass jars, connecting the macro and the micro, creating a link to the continuous rotation of our planet Earth within the universe and locally, on the Sunshine Coast where the artist lives. Freed invites audiences to slow down and take time to comprehend detail, texture, movement, shape, sound and the presence and importance of water in their day-to-day lives.

The contained whirlpools manifest as vortexes of chaos, immense natural force in a glass vessel. The vortex, being the fastest way for water to move, represents the acceleration in time that has occurred in the context of climate change since global colonisation and modern times. The connection between the Maroochy River water and the artist's tears evokes the Kabi Kabi origin story of the river.

Just like a beehive or food web, the health of this region is dependent on its biodiversity. Biodiverse features almost 100 plant, animal and fungi species from wallum and heath. Embossing and white space draws attention to the hidden or less obvious elements, such as symbiotic relationships, support structures and interconnectedness in nature.

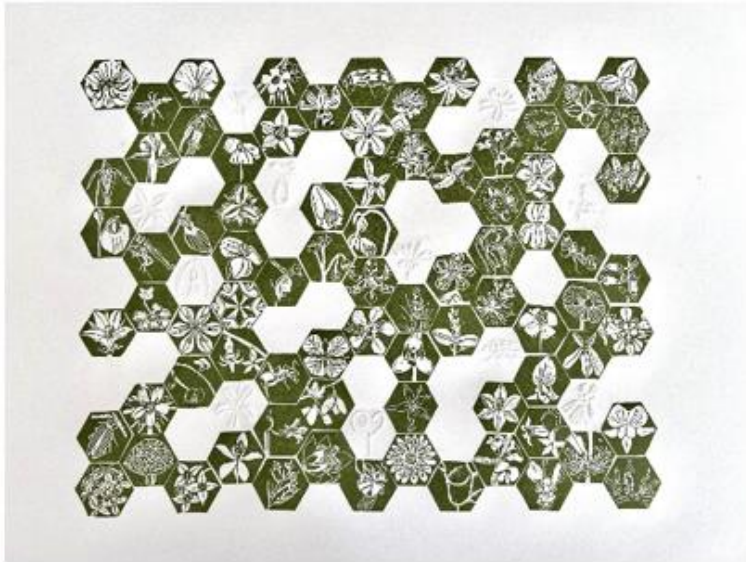
Taking around 100 hours, each species was individually hand drawn, carved and embossed or stamped using archival ink on fine art paper.

please add your observations below:



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## Erin Van Der Wyk



### ***Biodiverse 2024***

Relief print and embossing

Ed. 1/30

50.8 x 61cm

Once I started wandering Sunshine Coast's wallum and heath communities with intention, a whole new world of astonishing beauty and biodiversity within its conservation areas opened up to me. As an emerging artist, scientist and educator, I draw inspiration from the natural world and feel compelled to use my art as a tool for conservation. My art practice predominantly features relief printmaking, while employing other media to help tell a story.

Through this kinetic sculpture, Itamar Freed explores the human gaze in relation to place and time in a sensory experience that invites audiences to contemplate both the fragility and strength of existence - ideas of beginnings and endings, the slowing and acceleration of time, reality, and truth, local and universal, the age and continuity of nature.

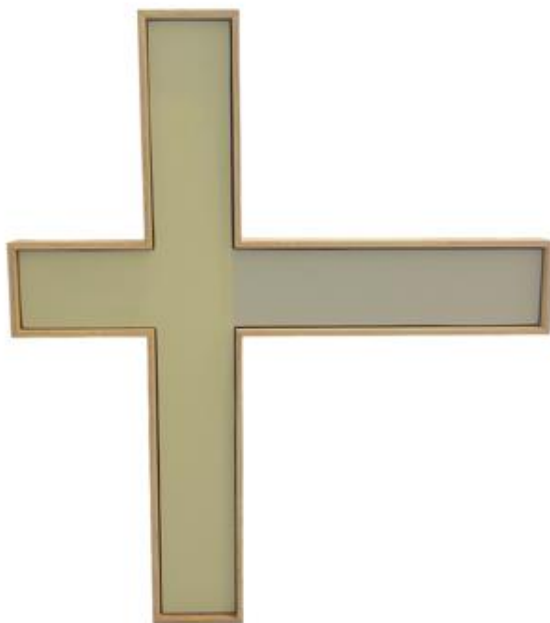
Freed questions how we look at the natural world and how we understand reality.

please add your observations below:



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## Michael Civarella



### ***Cross? 2023***

Acrylic paint, board, hardwood timber frame  
80 x 70cm

Represented by The G Contemporary

Ultimately, my aim as a minimalist artist is to inspire a dialogue between the viewer and the artwork, to evoke a sense of introspection and invite individual interpretations. I believe that through the reduction of visual elements, we can glimpse the

the enduring legacy of those who've journeyed before us and the beauty they leave for us when we look.

please add your observations below:



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## Nicole Voevodin-Cash



### *Dying Bed 2023*

LANDscan-digital frottage, digital print

Ed 1/5

120 x 90cm

In the Dying Bed series, I explore the beauty of fleeting moments. Inspired by my mother's dignified departure, I found solace in flowering gardens, where blooms mirrored life's transient nature. Each scan, a tender act of remembrance, reveals the resilience of both nature and human spirit. Amidst wilting petals and budding life, I sat by her bedside, embracing the cyclical rhythm of existence. These images, raw and unedited, speak volumes of love, loss, and

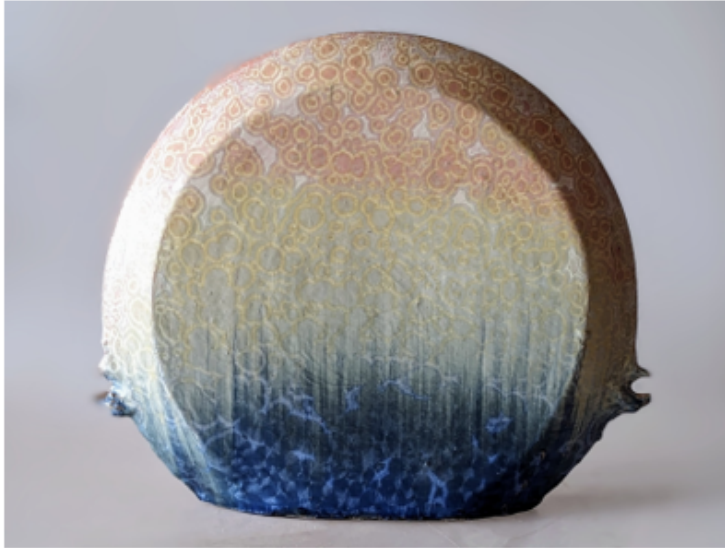
profound beauty that resides within the minimal, and in doing so, find a deeper connection to ourselves and the world around us.

please add your observations below:



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## Andrew Bryant



### ***Fractal Form 2023***

Wheelthrown sculptural clay, satin matt Chrystal Glaze over coloured porcelain slips, stoneware fired  
45 x 50 x 8cm

Represented by The G Contemporary

Rooted in the local landscape, this work reflects my ongoing exploration of the intricacies found in the underlying structures of nature.

In this particular piece, I have attempted to emulate the colours of the sunset and ocean. The magic hour has a distinctive feeling in

which I have used a matt crystalline glaze to capture the shimmering interplay of light.

The overall form is wheelthrown and assembled; its generous shape is echoed in the crystal formation of the glaze which occurs at both the small and micro scale lending to the idea of a ceramic fractal.

please add your observations below: