

Ra Gallery is pleased to present new work by **Catherine Truman, Sue Lorraine, Kath Inglis** and **Jess Dare** with the title: *Up Close and Far Away*  
 You are cordially invited to the opening of this exhibition on Saturday **December 17** from 4 to 6 pm.

**exhibition**

**Catherine Truman, Sue Lorraine, Kath Inglis, Jess Dare**  
*Up Close and Far Away*  
 17.12.16 – 04.02.17

Catherine, Sue and Jess are partners in the Gray Street Workshop in Adelaide, Australia, which exists since 1985 and where Kath has also worked for a period of time. This wonderful place that I (Paul Derrez) have visited regularly doesn't only have an important facilitary role, but it also pushes innovation and quality and initiates activities and exhibitions.

Catherine and Sue have exhibited their work in Galerie Ra before, Kath and Jess are here for the first time. I have been following and admiring their work for years and am proud to be able to present it now. They have given the following statements about the work they'll be showing in *Up Close and Far Away*:

**Catherine Truman: Nasturtium leaves**

*These works have been made in the spirit of joy and celebration.*

*The nasturtium is an emblem of 40<sup>th</sup> anniversaries and is symbolic of conquest and triumph. Happy birthday Galerie Ra! The group of brooches made for Up Close and Far Away are purposefully incandescent; their fluorescent colour is almost off the spectrum, the wavelength so short that the pigment gathers this invisible energy and reflects it back to the eye as visible light. In fact the leaves appear to glow.*

*This incandescence presents a conundrum – drawing our attention from far away yet challenging any lingering gaze, defying close scrutiny. Worn on the surfaces of the body this may present an ongoing intimate paradox, but then life is like that.*



**Sue Lorraine: In Your Face**

*The human brain can identify facial features in a millisecond. We are hard wired for it, it's an evolutionary survival mechanism. Even with a minimal use of lines and shapes we can read a face. In your face is a series of large and small brooches and neckpieces that plays on our ability to recognise a human face. The pieces employ an economy of detail, simple forms and a restricted palette of red and blue highlights.*

*Yet they are surprisingly animated and individualistic, bold and distinctive, they stand out; they are in your face, in an audacious way. It's jewellery that demands to be worn with confidence.*

**Kath Inglis**

*My passion for the material Polyvinyl Chloride (PVC) started in 2001 while I was working at Gray Street Workshop. It's a prosaic material in its natural state, but loaded with potential.*

*Simple hand worked processes – applying colour, removing pieces from the surface with carving tools or adding heat fused layers – elevate this material into the precious.*

*My work progresses through a conceptual approach to making: instinctive and flexible adding, removing, and staying in motion.*



**Jess Dare: Perceived States of Impermanence**

*Perceived States of Impermanence is a collection of garland offerings, a series of observations, a culmination of reflections and musings created over the distance of two years. The notion of being up close AND far away is a state of impermanence, being neither here nor there, constantly shifting, oscillating, it's indefinable, immeasurable. To me flowers are a constant reminder that life is ephemeral, ever changing, momentary and precious, they are a symbol of the transient nature of life. After a Phuang Malai (Flower garland) is offered it will eventually decay, leaving behind only the act of offering. These enduring garlands made in brass, flattened, wilting and surface decaying, represent this passage, this state of impermanence.*

