



THE HOME



THE HOME

Tracey Clement | Kevin McKay
Lucy O'Doherty | Catherine O'Donnell
Nuha Saad | Christopher Zanko

Hazelhurst Arts Centre

INTRODUCTION

The Home has been curated to complement *Art Deco from the National Collection: The World Turns Modern*. The exhibition features the work of six contemporary artists whose works are influenced by architecture and suburbia and who were commissioned by Hazelhurst to produce new works responding to the theme of Art Deco.

The Home takes its name from the magazine of the same name, which is featured in *Art Deco from the National Collection*. Published between 1920 and 1942 it focussed on modern ideas about art and design concerning home furnishing and fashion and often showcased the work of Australian artists such as Margaret Preston and Harold Cazneaux.

It's fitting that Hazelhurst presented these two exhibitions in 2020. The year marks a century since the beginning of the Roaring Twenties and the decade that welcomed Art Deco style into fashion. 2020 also marks twenty years since the opening of Hazelhurst Arts Centre on the original site of the Hazelhurst property owned by Ben and Hazel Broadhurst which included an Art Deco styled cottage. The cottage still stands in the gardens and has undergone restoration in recent years and retains many of its Art Deco features.

The Hazelhurst cottage is the focus of Catherine O'Donnell's minimal yet hyper-real drawing installation. Her work is about shared narratives and experiences of the home and she will often include an open window or curtain as an invitation for viewers to revisit their own memories.

Memory and nostalgia is the focus of Kevin McKay's beautifully rendered paintings. He has focussed on the Art Deco buildings around the beachside of Cronulla including graceful suburban residences, the iconic beach pavilion and the train station which serve as collective markers and connect communities across generations.

Drawing attention to the everyday beauty of the suburbs around his home in the Illawarra, Christopher Zanko's creates portraits of houses. His hand-carved surfaces echo the facades of the early and mid-century homes that feature in works that have become a documentation of an ever changing suburban landscape as original dwellings are replaced by modern constructions.

Lucy O'Doherty's pastel works take us on a dreamlike journey from the front façade through the interior of an Art Deco house. Her works pay homage to Art Deco design with a focus on rounded walls, the fan motif,



chrome lamps and zig-zag patterns. The decorative and the architectural are central themes in Nuha Saad's practice. She re-purposes elements from domestic spaces such as finials, cornices and ceiling roses, which she cuts, assembles and applies colour to, to create vibrant assemblages and installations. She's drawn to these forms because of their ornamental, middle-eastern and oriental nature which speaks to multicultural Australia. These decorative yet often overlooked elements of the suburban landscape are the things that enhance our experiences of where we live.

With obvious references to the iconic Art Deco film *Metropolis*, Tracey Clement's miniature city represents a modern vision for the future. Resembling Art Deco styled New York skyscrapers, pan-Asian pagodas and Australian bungalows, these structures co-exist harmoniously looking forward to something better.

In a year of much uncertainty, the home and our shared sense of locality have become more important to us than ever before.

Carrie Kibbler
Curator

Above:
Lucy O'Doherty
Art Deco apartment with fanned window and stepped lamps 2020
soft pastel on paper

TRACEY CLEMENT

Tracey Clement is known for creating artworks that meticulously utilise labour intensive techniques for their conceptual resonance. In recent years her work has examined the current and projected state of the planet through art, often drawing on architectural models and culminating in large scale utopian or dystopian cityscapes.

Mix and Match City is a mini-metropolis that deliberately draws on the inherently aspirational symbolism of architectural models. All architectural models represent an idea, a vision for the future made manifest in miniature. They are real, but not fully realised. Infused with potential, they are liminal zones tinged with hope.

The multiple little buildings presented in *Mix and Match City* encompass an eclectic range of styles that were nonetheless all made from a selection of just six basic shapes. In this model city structures resembling classic art deco skyscrapers from New York or Chicago, Aztec pyramids, adobe masterpieces from Timbuktu, Persian towers, pan-Asian pagodas and suburban Aussie bungalows all coexist harmoniously.

At a time when the notion of home seems more important than ever, *Mix and Match City* is a mini utopia, a gesture towards a better future. Clement asks: if the buildings can all co-exist harmoniously, then maybe we can too?



KEVIN MCKAY



Memory and nostalgia is the focus of Kevin McKay's beautifully rendered paintings. Plein air studies inform his studio paintings, which typically depict eerily empty architectural spaces, where the stillness of classical form and the drama of light is found in the everyday and in the midst of urban transience.

For McKay, particular places become imbued with memories and revisiting them can take us back in time. While this nostalgia may be very personal, he looks for places that serve as collective markers in the flux of time and connect a community across the generations.

For this new series McKay has focussed on the Art Deco buildings around the beachside of Cronulla including graceful suburban residences, the iconic beach pavilion and the train station. While the simple geometries of Art Deco architecture carry classical weight, their curves softens their severity, providing graduated transitions between light and shade.



Top:
Kevin McKay
Lifeguard – Cronulla Pavilion 2020
oil on board

Bottom:
Kevin McKay
Ten to nine – Cronulla Station 2020
oil on board

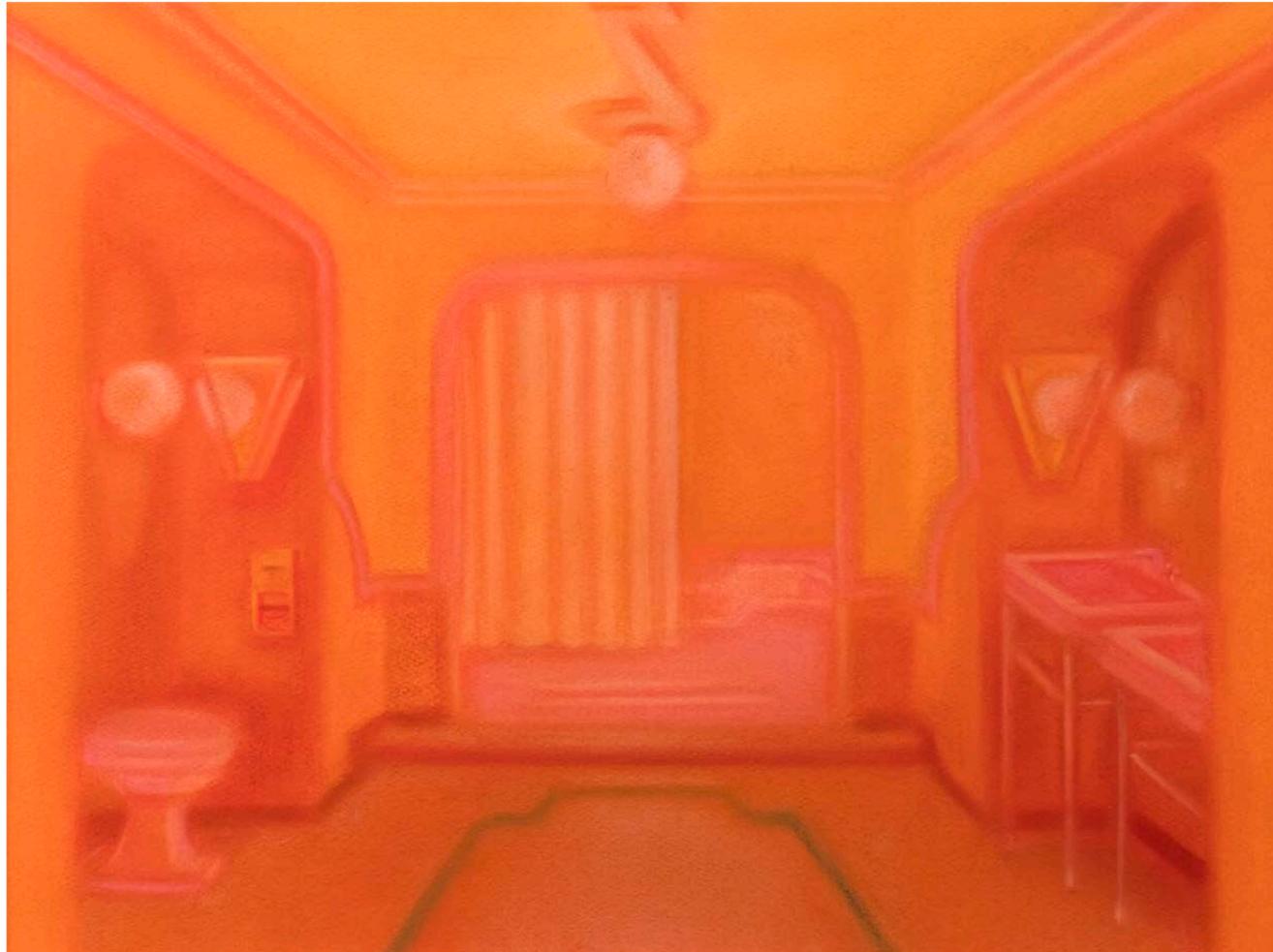


Kevin McKay
Gum tree – 138 Nicholson Parade, Cronulla 2020
oil on board

Next page:
Kevin McKay installation



LUCY O'DOHERTY



Illuminated bathroom with zig zag light 2020
soft pastel on paper

Lucy O'Doherty's pastel works take us on a dreamlike journey through an Art Deco space, starting with the exterior view of a cylindrical ship-like house, then moving inside through the subtly theatrical spaces of the interior rooms.

In these works O'Doherty pays homage to some of her favourite elements of Art Deco design - the sweeping lines of rounded walls, the fan motif in window frame and mirrors, stepped chrome lamps and zig zag ceiling moulds.

The heightened palette references the boldness of Art Deco design and creates an immersive hum of colours that pulls the viewer into the dynamic yet tranquil spaces. Blending the soft pastels until the lines lose their hard edges, O'Doherty has created a haziness reminiscent of a dream or fading memory in order to emphasise the intrinsic nostalgia of Art Deco architecture.

Next page:
installation from left: *Open door, first day of heat wave* 2020
Art Deco apartment with fanned window and stepped lamps 2020
Illuminated bathroom with zig zag light 2020
soft pastel on paper



Small informational text block on the left side of the wall, likely a gallery label or artist statement.

CATHERINE O'DONNELL



Hazelhurst house 2020
balsa wood, paper paint and charcoal

Catherine O'Donnell is known for her minimal yet highly realistic depictions of the suburban landscape, and more specifically, entryways, windows and facades. Her aim is to focus on the compositional potential and underlying symmetry of the buildings while subtle inclusions such as open windows indicate a lived in space. Her works invite viewers to engage with the works on a more personal level, often reflecting on their own memories.

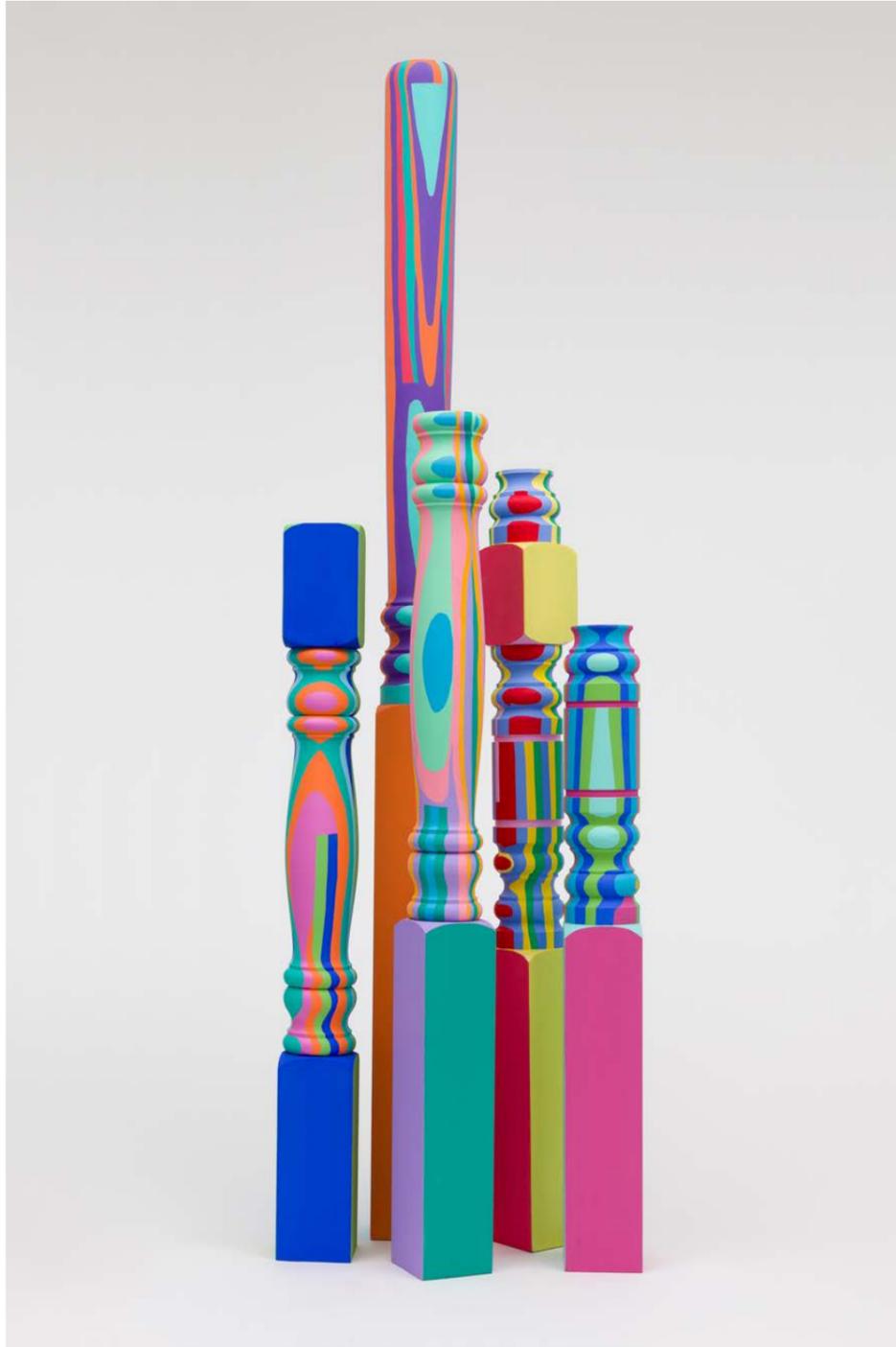
Hazelhurst cottage is the focus on O'Donnell's drawing installation which was initially researched and planned during

a brief residency earlier this year which enabled the artist to live in the cottage and respond directly to its architecture. Produced earlier this year at the start of the COVID pandemic, the parcels on the doorstep represent the time we live in at the moment.

While she was spending more time at home and in the studio, O'Donnell began creating models of the facades of houses. This model of Hazelhurst cottage hangs on the same wall paper found in the dining room of the cottage and which is based on remnants of the original 1940s wallpaper uncovered during recent restorations.

Next page:
Contactless delivery 2020
charcoal on paper and vinyl on wall





Above and next page installation:
Ornamental fancies 2020
 acrylic on turned posts

NUHA SAAD

The decorative and the architectural are central themes in Nuha Saad's practice and she is particularly interested in the positive and transformative power of colour.

Saad re-purposes elements from domestic spaces such as finials, cornices and ceiling roses, which she cuts, assembles and applies colour to create vibrant assemblages and installations. She's drawn to these forms because of their ornamental, middle-eastern and oriental nature which speaks to multicultural Australia. In the context of this exhibition, these works remind us of the European influence on design and architecture in the suburban landscape and how it is intrinsically linked to the advent of new technologies, modes of travel and post-war migration.

Working intuitively, Saad uses colour and vibrancy to enliven and highlight these domestic forms. In *Ornamental Fancies III*, coloured stripes and patterns dance across each section of grain in the turned timber. The vibrant colours and lines create three-dimensional optical illusions that act to slightly confuse the viewer as to where one post ends and another begins which encourages a closer engagement with form and colour.

These structurally inherent decorative elements - whether featured on the façade of a warehouse, a shopfront or a home - are the often overlooked and now slowly disappearing features of the suburban landscape that enhance our experiences of where we live.

Next page installation (left):
Above the clouds (where all the colours are) 2019
 Damask flock on foil wallpaper, acrylic on plaster
 ceiling roses, upholstery pins, coloured cord



Small informational text label on the left wall.



CHRISTOPHER ZANKO

Drawing attention to the everyday beauty of the suburbs around his home in the Illawarra, Christopher Zanko creates portraits of houses. His hand-carved and painted surfaces echo the facades of these early and mid-century homes. The resulting works have become a documentation of an ever changing suburban landscape as original dwellings are replaced by modern constructions.

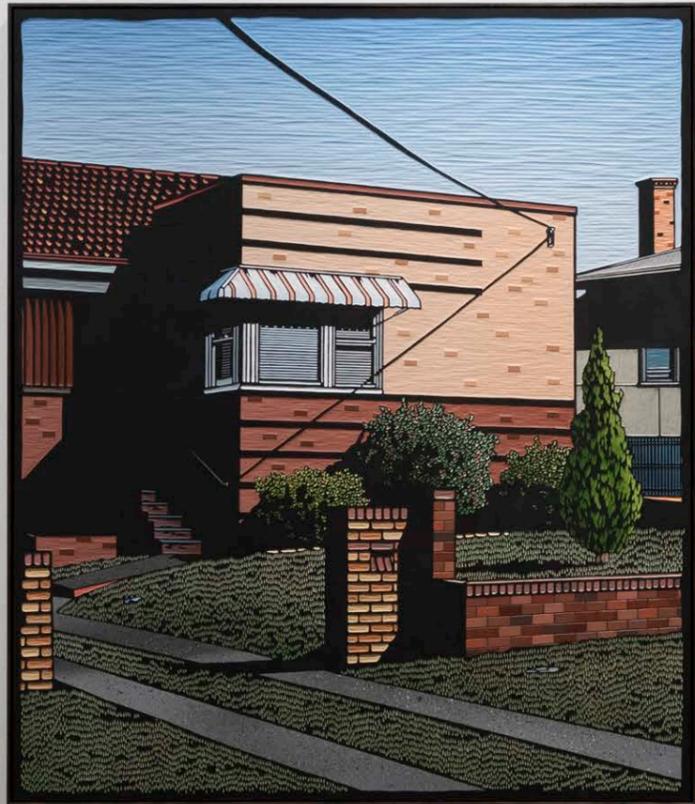
When visiting the steelworks of Port Kembla Zanko often drives around the surrounding suburbs which are a mix of industrial and residential buildings. The houses, such as *Port Kembla Deco*, have distinct designs and decorative features which echo the cultural diversity of the area resulting from an influx of migrants during the post-war years.

Cintra depicts the house of the same name close to where Zanko lives. The house was built by the contactor who demolished the original Bulli Hospital in the late 30s and early 40s. He reused the bricks, doors and windows to build this art deco style house. Perhaps something that makes this house so striking is the fact that it is the one of the very few houses of this style in the suburb and nestled between the more familiar fibro houses of the coast.

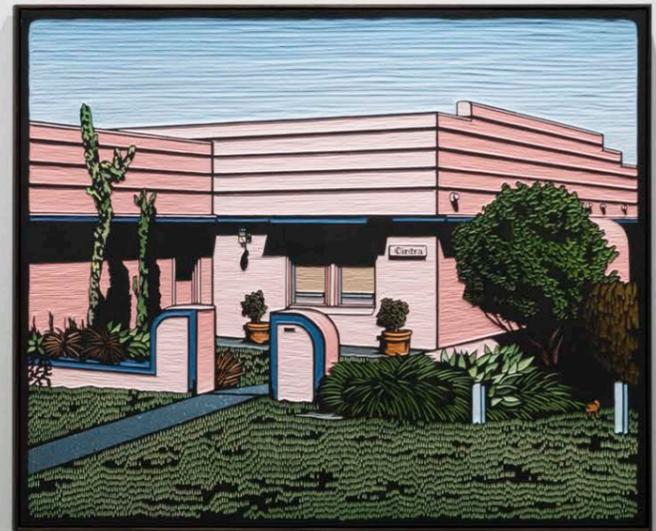


Port Kembla Deco 2020
acrylic on wood relief carving

Next page installation (left to right):
Port Kembla Deco 2020 and *Cintra* 2020
acrylic on wood relief carving



Small informational text label on the wall to the left of the artwork.





LIST OF WORKS

Tracey Clement

Mix and Match City

2019- 2020

laser-cut recycled cardboard, gaffa tape

Kevin McKay

Gum tree – 138 Nicholson Parade, Cronulla

2020

oil on board

One way – 83 Mitchell Street, Cronulla

2020

oil on board

Ten to nine – Cronulla Station

2020

oil on board

Milk Bar – Cronulla Station

2020

oil on board

Lifeguard – Cronulla Pavilion

2020

oil on board

Time to go – Cronulla Surf Club

2020

oil on board

3 to 5pm Oak Park III – Cronulla

2020

oil on board

Oak Park Pavilion V – Cronulla

2020

oil on board

Oak Park BBQ – Cronulla

2020

oil on board

P.C. – Cronulla Mall

2020

oil on board

Lucy O’Doherty

Open door, first day of heat wave

2020

soft pastel on paper

Art Deco apartment with fanned window and stepped lamps

2020

soft pastel on paper

Illuminated bathroom with zig zag light

2020

soft pastel on paper

Catherine O’Donnell

Contactless delivery

2020

charcoal on paper and vinyl on wall

Hazelhurst house

2020

balsa wood, paper paint and charcoal

Nuha Saad

Above the clouds (where all the colours are)

2019

Damask flock on foil wallpaper, acrylic on plaster ceiling roses, upholstery pins, coloured cord

Ornamental fancies

2020

acrylic on turned posts

Christopher Zanko

Port Kembla Deco

2020

acrylic on wood relief carving

Cintra

2020

acrylic on wood relief carving

ACKNOWLEDGEMENTS

SPECIAL THANKS

Thank you to the artists Tracey Clement, Kevin McKay, Lucy O’Doherty, Catherine O’Donnell, Nuha Saad and Christopher Zanko for developing new works for this exhibition, particularly working through the past few months of restrictions and at times, isolation. Thank you to the Hazelhurst team for developing new ways of engaging audiences both in the gallery and on digital platforms. Thank you to Create NSW for their support, and to Hazelhurst’s Principle Partners The Holt Estate and Moran Aged Care for supporting Hazelhurst and its program.

Tracey Clement independent artist and arts writer | traceyclement.com
Kevin McKay is an exhibiting artist with May Space, Sydney | kevinmckayart.com
Lucy O’Doherty is represented by Edwina Corlette Gallery, Brisbane and China Heights Gallery & Studios, Sydney
Catherine O’Donnell is represented by Dominik Mersch Gallery, Sydney | catherineodonnell.com.au
Nuha Saad is represented by Galerie pompom, Sydney | nuhasaad.com
Christopher Zanko is represented by Edwina Corlette Gallery, Brisbane and The Egg & Dart, Thirroul | christopherzanko.com

Hazelhurst Arts Centre acknowledges the Dharawal speaking people, traditional custodians of the land on which Hazelhurst stands, and pays respects to elders past, present and emerging.

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The Home

29 August- 8 November 2020

Curated by Carrie Kibbler

Tracey Clement | Kevin McKay
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Nuha Saad | Christopher Zanko

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Cover page: Christopher Zanko *Cintra* 2020, acrylic on relief carving. Photo: Josh Cuneo

Page 2: Nuha Saad *Above the clouds (where all the colours are)* 2019 (detail), damask flock on foil wallpaper, acrylic on plaster ceiling roses, upholstery pins, coloured cord

Page 24: Photo: Brett East, Document

Page 28: Photo: Josh Cuneo

Page 32-33: installation *The Home*

Hazelhurst
ARTS CENTRE