



Image credit: Kaz Djordevic

## About the Artist

Leuca Jane Ziemons is a Scottish/Australian interdisciplinary artist, independent researcher and educator. Within her interdisciplinary arts practice — encompassing cloth, garment, installation, sound works, projection and print — Ziemons strives to engender the possibility for deep contemplation. Her research focuses upon the presence of the absent body within the exhibition space and how this holds the possibility for deep contemplation and an awareness of being within time and space connecting to self and the present moment.

Ziemons seeks to elevate the significance of cloth and the everyday by producing works that often inhabit the space of the unremarkable, in a way that is both captivating and at times haunting. Her works provide new ways of seeing, through the recontextualisation of garment, cloth, and commonplace objects. Making connections to cloth, memory, and narrative with mindful awareness allowing the space for personal reflection, upon that which is ordinarily overlooked.



Rockingham Arts Centre  
11 Kent Street,  
Rockingham

**Gallery opening times:**  
Wednesday – Sunday  
10am – 4pm

**Contact:**  
(08) 9527 0734  
artscentre@rockingham.wa.gov.au  
rockingham.wa.gov.au/exhibitions



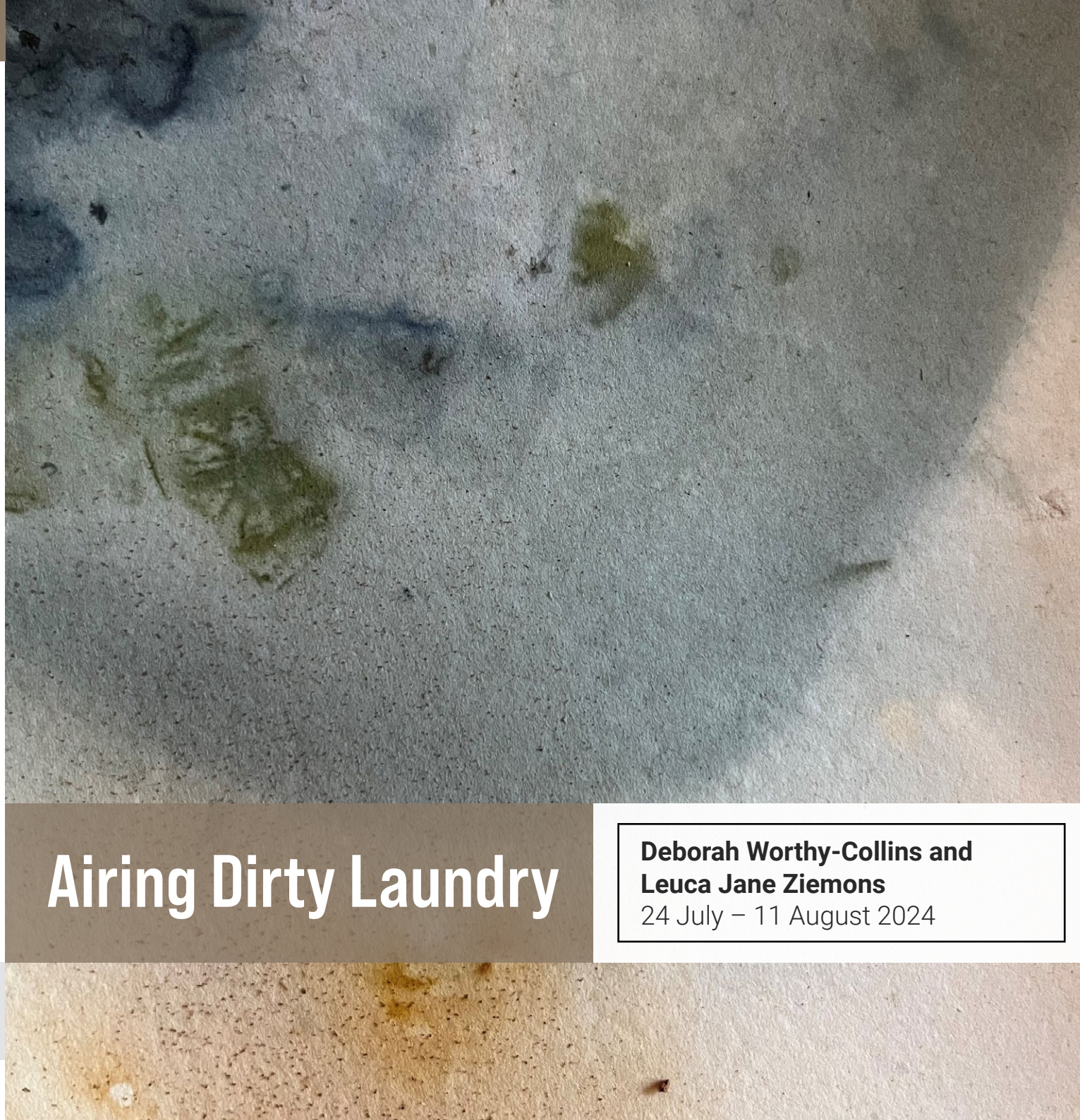
## Acknowledgement of Country

The City of Rockingham acknowledges the Traditional Owners and Custodians of this land, the Binjareb and Whadjuk Nyoongar peoples and their continuing connection to the land, waters and community. We pay our respects to all members of Aboriginal communities and their cultures, and to Elders past and present.

**The City of Rockingham values your feedback.** Please scan the QR code to complete a short survey. Thank you.



Deborah Worthy-Collins, *Stains* (WIP), 2024, stains on paper, 76cm x 57cm.  
Image credit: Deborah Worthy-Collins



## Airing Dirty Laundry

**Deborah Worthy-Collins and  
Leuca Jane Ziemons**  
24 July – 11 August 2024



Image credit: Dannielle Fusco

## About the Artist

Deborah Worthy-Collins is an interdisciplinary artist based in Boorloo (Perth) with a Bachelor of Visual Arts degree from Edith Cowan University. Her studio practice is process-based and focuses on exploring themes of life cycle, connection, identity, and healing. She also holds a Master of Social Work degree from the University of Western Australia (2023), and would like to explore how art can be used for social change and community engagement.

Worthy-Collins has participated in several group exhibitions in Western Australia, an international exhibition in Singapore and a solo exhibition in 2020. Her work has been exhibited at various venues, including Spectrum Project Space ECU, PS Art Fremantle, The Lobby Swanbourne, Ellenbrook Arts Centre and Moore Building Fremantle. In 2018, she was featured in Athena Magazine, and in 2019, she was the featured artist in Precious HK Magazine's Biannual Art Exchange. Her work has been reviewed by Seesaw magazine and Dispatch Review Perth.





Leuca Jane Ziemons, *Remnants of Repair (I)* (process), 2024, bamboo yarn, cotton yarn, found garment remnants mixed fibres, hand dyed cotton, hand dyed silk, dimensions variable. Image credit: Leuca Jane Ziemons

## Exhibition information

Over the past three decades<sup>1</sup>, the many benefits of being attentive to the present moment — as it is happening — have been well documented but within the demands of the ever pervading culture of busyness, it seems time to simply ‘be’ is becoming less and less attainable. Learning to<sup>2</sup> walk mindfully, to breathe and be with what is, may seem like an easily achievable task but for the vast majority of people, the challenge to simply be with one’s thoughts for even a few seconds can feel wholly unachievable and at times utterly intolerable.

Stephen Laumakis retells the story of the Buddha who was asked what the monks spend their time practising<sup>3</sup>. The Buddha’s response is one that underlies Zen Master Thich Nhất Hạnh’s core teachings, “*We sit, we walk, we eat*”<sup>4</sup>. The key to the Buddha’s response was, of course, that the monk fully embodies each moment as it happens. Eating, whilst knowing one is eating, seems to be an easy task and yet most often eating comes with thoughts of the past, ruminations upon the future, planning, judging, reflecting and indeed an entire meal can be finished without a single second of present-moment awareness.

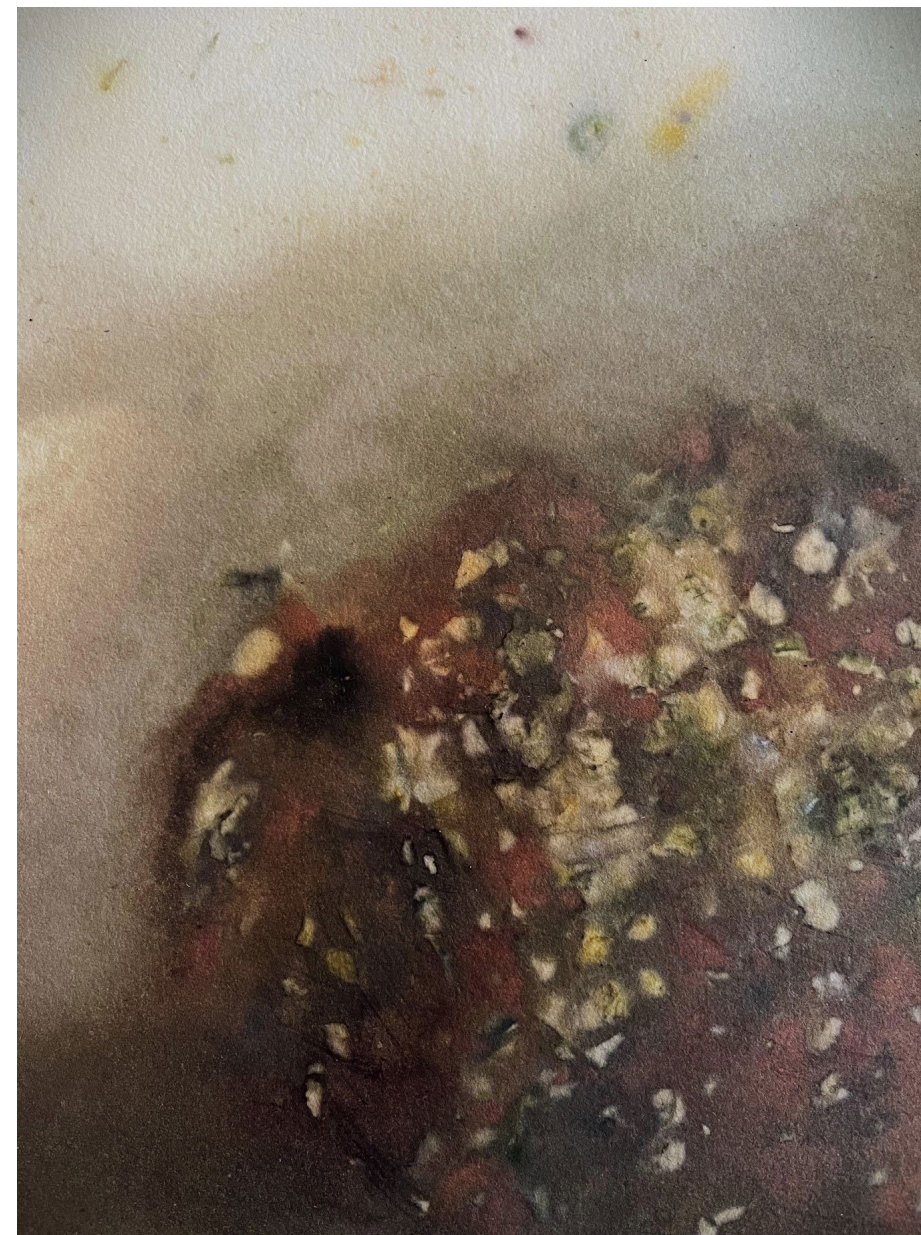
This exhibition seeks to investigate, explore and express these often unnoticed everyday moments from the individual perspective of both artists. This noticing, recording and re-presenting these moments in these uniquely personal ways, not only acknowledges the happening itself but also reflects upon the often deeply individual pursuit for emotional regulation through gentle acts of tactility.

Everyday experiences of life permeate the exhibition space. The tea stained cloth, the garden weeds, the swathes of cloth, the sound of a dining room clock – these interactions and engagements with daily life have formed significant investigations for both artists.

And as the connections deepen and the space holds memories of this time here and forever there remains a mark – and it is these marks that remain – hung out on the line – for all to see.

As Maria Vidal Meinert asks, “Would being able to express our states of mind materially be a relief, or would it feel embarrassing or shameful?”<sup>5</sup>. In the context of this exhibition the artists explore what it means to air their own dirty laundry and through their individual meditative practices they have collectively created a space for the audience to question the poignancy of where, how, when and why, we share.

1. Crane, R. S. (2017). Implementing mindfulness in the mainstream: Making the path by walking it. *Mindfulness*, 8(3), 585–594.  
Kabat-Zinn, J. (1994). Wherever you go, there you are: Mindfulness meditation for everyday life. Hyperion  
Myzelev, A. (2017). Exhibiting craft and design: Transgressing the white cube paradigm, 1930-present. Routledge/Taylor & Francis Group  
Shapiro, S. L., & Walsh, R. (2003). An analysis of recent meditation research and suggestions for future directions. *The Humanistic Psychologist*, 31(2–3), 86–114.
2. Engel, C. (2016). Why can’t I meditate? How to get your mindfulness practice on track. *The Booklist*, 112(14), 4.
3. Laumakis, S. J. (2008). An introduction to Buddhist philosophy. Cambridge University Press
4. Nhất Hạnh, T. (2008b). Touching the Earth: 46 guided meditations for mindfulness practice (Revised ed.). Parallax Press
5. Meinert, Maria Vidal (2023). Garments as healing spaces: conceptual clothing for emotional regulation, connection and resilience. University of Texas



Deborah Worthy-Collins, *Stains* (WIP), 2024, stains on paper, 76cm x 57cm. Image credit: Deborah Worthy-Collins



Leuca Jane Ziemons, *After the RAIN* (process), 2024, vintage handkerchiefs, human hair, cotton thread, dimensions variable. Image credit: Leuca Jane Ziemons