



Image credit: courtesy of the artist

# Megan Shaw

## About the artist

Megan Shaw is a multi-disciplinary artist and Museum Curator, her creative practice utilises alluring quotidian materials to produce aesthetic compositions which resonate with contemporary aesthetics and feelings in late capitalism.

Shaw studied a Bachelor of Fine Art at Curtin University, Western Australia, receiving First Class Honours in 2020. During her studies at Curtin, she received the Western Australian Women in Fine Arts Scholarship, membership to the Vice Chancellors List and the Endeavor Mobility Grant to study at École Nationale Supérieure d'Art in Dijon, France.

Shaw has participated in artist residencies in Bulgaria and Spain and has exhibited her installation *Uncut Tables* at Structura Gallery in Sofia. Recent exhibitions include: the Goolugatup Invitational and the solo exhibitions *Reassumed Ends* at Bunbury Regional Art Gallery, *Supernormal Stimuli* at Cool Change Contemporary, and *GLimpsie* at Pig Melon.



Rockingham Arts Centre  
11 Kent Street,  
Rockingham

### Gallery opening times:

Wednesday – Sunday  
10am – 4pm

### Contact:

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# Eternal Portal

Megan Shaw, *Nimbus Weave*, 2024 plastic and vinyl adhesive, dimensions variable. Image credit: courtesy of the artist

**Megan Shaw**  
11 September – 29 September 2024



Megan Shaw, *Party Crasher* (detail), 2024, chains and streamers, dimensions variable.  
Image credit: courtesy of the artist

## Exhibition information

Ideas which circulated during the initial creation phase for *Eternal Portal* related to consumerism and more specifically the sensation of allure. Allure in capitalism is a portal to a dimension of satisfaction; in reality, this satisfaction is never sated nor sustainable.

The relationships between allure and consumerism is an oscillation between the binary forces of oppression and elation.

Chains have been a material and an aesthetic symbol used prolifically throughout my practice, as a compositional element to represent a line or shape and often as a structural hanging support for sculptural wall-based works.

I started work for this project using plastic chains; wrapping them with bright coloured streamers and string. I discovered that changing the materiality of the chain to the shimmering texture of party streamers created an interesting conversation between ideas of coercion and celebration. The chain covered in the shiny plastic transformed its surface appearance into something uncanny and hyperreal.

Usually, I work across a variety of different materials with an eclectic approach to each artwork.

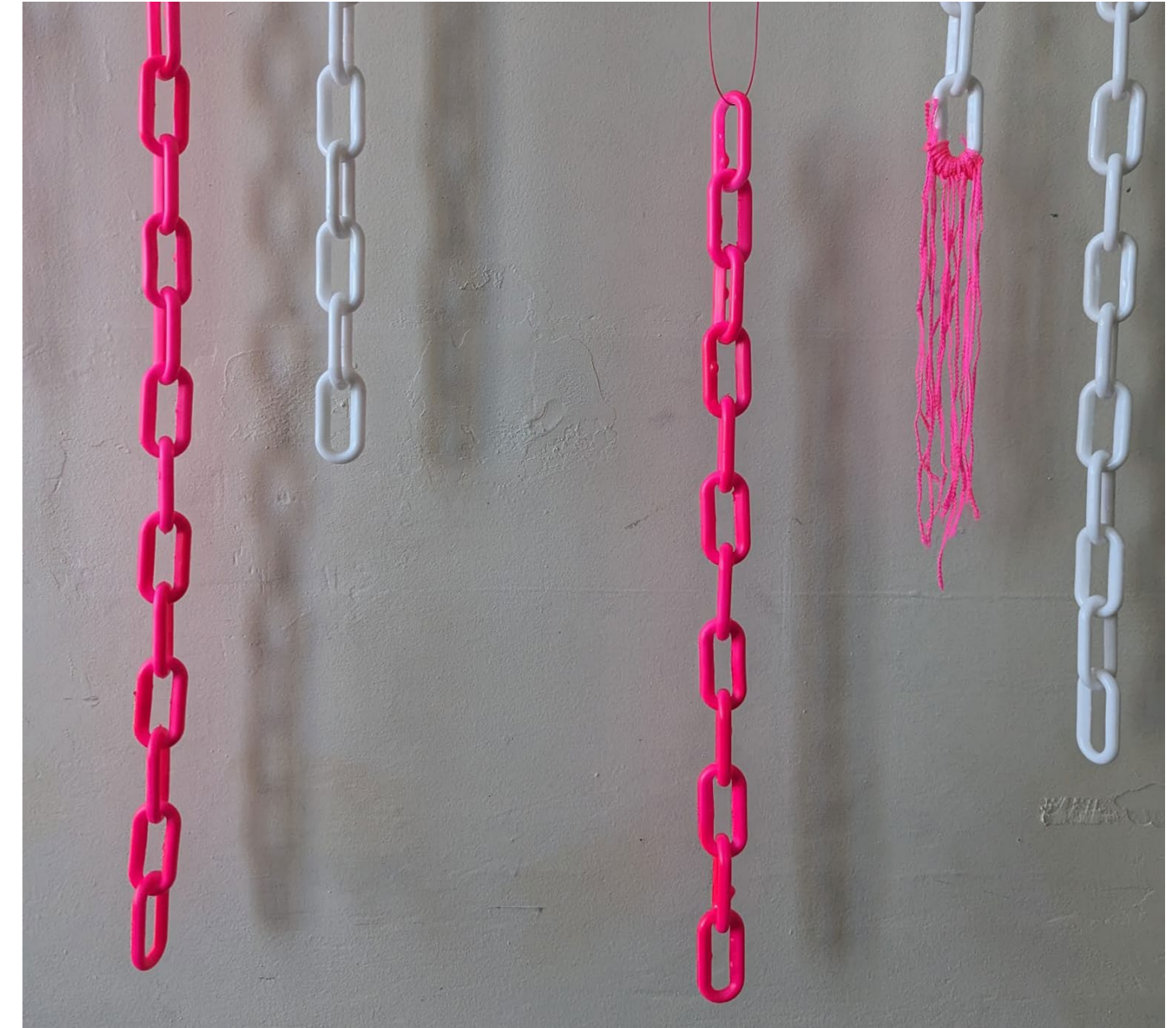
It surprised me that I kept returning to work with the chains after the first artwork, *Party Crasher* had been developed.

Applying a practice-based research approach allowed me to lean into the fascination with the form of the chains which led to a broadening of my understanding of the work I was creating. Realising that is impossible to fix one meaning or allegory into the abundance of meaning which this form facilitates.

Historically the chain has been used as a referential allegory to understand hierarchical structures such as the great chain of being or the food chain, all of these allegories contain the rhythmic pulse of life and acceleration. A physical chain consists of movement and fluidity whilst simultaneously it has the ability to prevent movement and reduce life like a snake eating its own tail.

“Does history have a rhythm? The simple saying that history repeats itself or the idea of an eternal return both refer to this possibility” (Tarasti 2022).

*Eternal Portal* celebrates the form of the chain as a symbol of the rhythm of life and complexity in the shine, shadow, illusion and mass; the acceleration into (un)known.



Megan Shaw, *Pink Soft Chain Study*, 2024, chains, aerosol and string, dimensions variable.  
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