

## Karen Prakhoff Rickman



Karen Prakhoff Rickman completed a Master of Creative Arts (Art) at Curtin University in 2006. Her practice is driven by the exploration of the layered monoprint as evocation. She exhibits regularly both locally and interstate, with artwork in private and public collections.

Eva Fernández, *Karen Prakhoff Rickman*, 2022, digital image.

## Sarah Thornton-Smith



Sarah Thornton-Smith's art practice leans closely to the search for patterns found in nature, particularly in the way colour surfaces, interacts and make connections with one another and its surrounds to capture gifts of moments.

Max Thornton-Smith, *Sarah Thornton-Smith*, 2023, digital image.

## Marina van Leeuwen



Marina van Leeuwen is a visual artist from Boorloo/Perth. Her practice explores experiences of time as felt and seen, whilst considering the misalliances of urban, suburban and natural environments. She is a graduate of Curtin University (Honours) and North Metropolitan TAFE.

Bo Wong, *Marina van Leeuwen*, 2017, digital image.



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



rockingham.wa.gov.au



## 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.



Marina van Leeuwen, *The Visitors* (detail), 2023, digital print, 12 x 17.5 cm.  
Image: courtesy of the artist

# Never Alone: Human, Animal, Artist

Wednesday 6 March – Sunday 24 March 2024

## Charmaine Ball



Charmaine Ball is a visual artist in Boorloo/Perth. Her practice responds to structural elements encountered in the built environment. Architecture and materials – forms, angles, and shadows – provide impetus for response. Spanning painting and sculpture, an exploration of line, shape and colour characterises her work. Balls work is held in both private and public collections.

Charmaine Ball, 2023, digital image.

## Jane Grierson



Boorloo/Perth artist Jane Grierson studied at North Metropolitan TAFE before completing a degree in Fine Art at Curtin University. Working in oils, and sometimes sculpture, she documents the narrative of domestic and urban life with an eye for the peculiar and the overlooked.

Bo Wong, *Jane Grierson*, 2017, digital image.

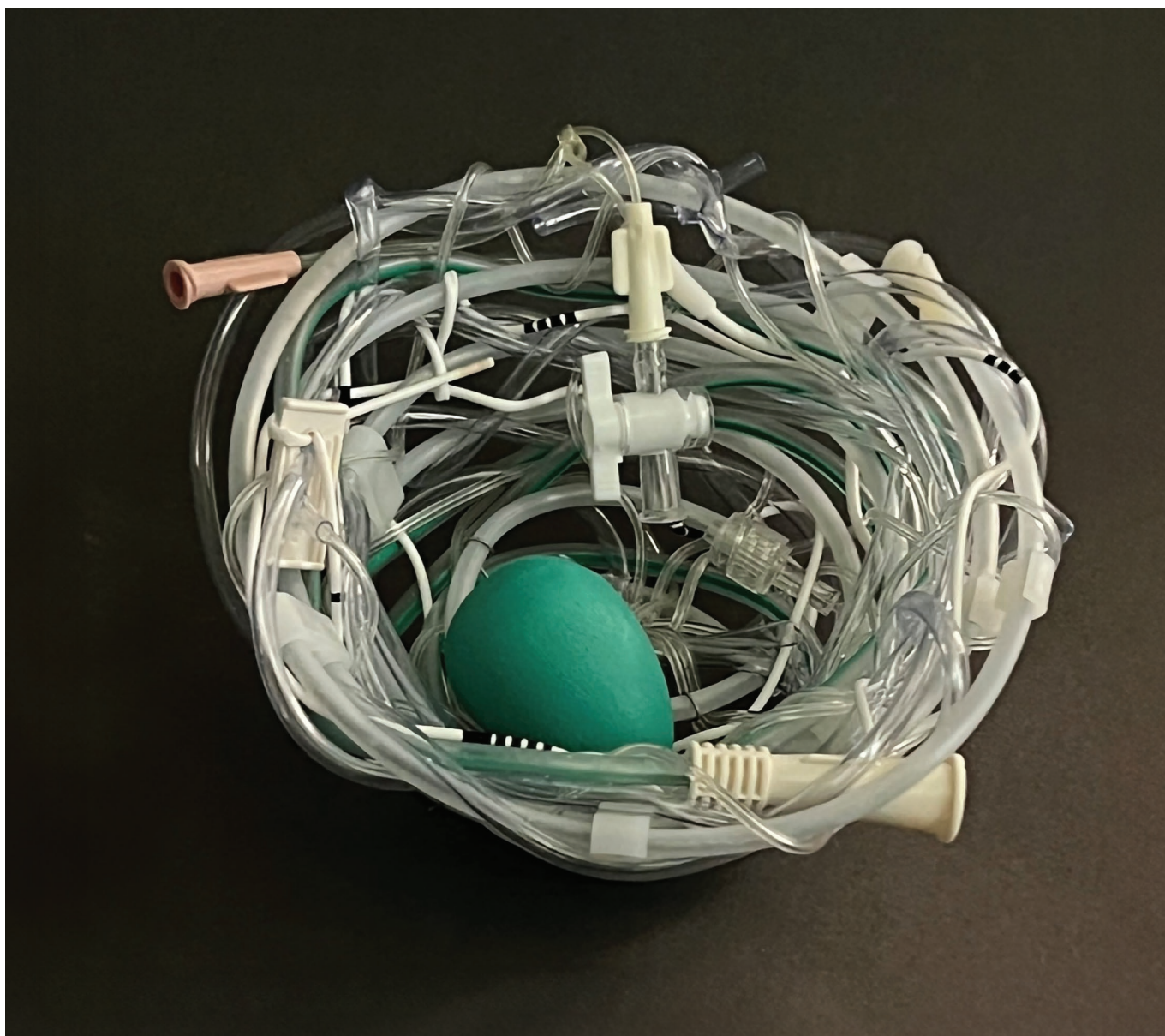
## Marina Kailis



Marina Kailis is a mid-career artist whose usual art practice is in ceramics. However, every Thursday she joins a group of other artists to draw. Although, ceramics and drawing involve very different medium, there are some marked similarities. Both forms allow her to explore processes and materials. The core of her creative method is to restrict the range of materials that she uses and to deliberately confine the colour palette she employs.

Marcia Espinosa, *Marina Kailis*, 2023, digital image.





Jane Grierson, *Intubated*, 2023, PVC and wood, 14 x 13 x 6.5 cm.  
Image: courtesy of the artist

## Never Alone: Human, Animal, Artist

By 2050 it is estimated 70% of humans will live in cities.\* Urbanisation is a driver in accelerating the effects of the Anthropocene: altering eco-systems, fuelling resource extraction, reducing bio-diversity. The city is a manipulated space, built to house the human animal - and underpins our complicated and contradictory relationships with non-humans which by design or necessity live alongside us.

The impetus for this exhibition has been how crises of climate and pandemic has given cause to re-consider our position as the dominant species in the natural world. The artists have looked close to home, to the animals that share our urban and suburban spaces. Is our desire to re-connect with other animals a means of feeling less alone?

Seeking to re-connect with nature can itself be an exercise in contradictions. Marina van Leeuwen interrogates whether her own motives in installing a birdbath are altruistic or a desire to tame. Ironically, the most recent visitors are Turtledoves, themselves interlopers in the local habitat.

With a disarming tableau of ornate white and gold rat-like ceramics, Marina Kailis reminds us that the creatures who follow us are not always those we choose. An invasive species, rats are resilient and ingenious, qualities often prized by humans. And like humans, they bring their own colonising legacy - disease, destruction, competition. Jane Grierson turns her admiration instead to resourceful pigeons, who in their adopted urban habitats use man made scraps to construct their futuristic nests of metal and chain.

Assigning human attributes to animals – and vice versa – harks back to cave paintings and heraldry. Charmaine Ball's sculptures reference Egyptian canopic vessels – decorated tools that guarded humans into the afterlife – replacing the symbolism of exotic animals with new imaginings of the domesticated and familiar.

With the threat of further urbanisation, Karen Prakhoff Rickman takes refuge in local protected wetlands, precious sanctuaries of wildness that offer an opportunity to pause in a place noisy with all manner of lifeforms: microbial, larval, reptile, avian. Likewise, Sarah Thornton-Smith meditates on sublime animal beauty through intricate three dimensional paper patterns mimicking the lepidos (scales) of moths caught on full moon nights, continuing the long history of art inspired by natural form.

The work in this exhibition uses humour, whimsy, cultural references, ambiguity and beauty to question how we relate to or differentiate ourselves from other living beings.

\*World Bank estimate, April 3, 2023 from 'Urban Development Report' [worldbank.org](http://worldbank.org)



Charmaine Ball, *Elusive*, 2024, white stoneware bisque, 30 x 16 x 16 cm. Image: courtesy of the artist



Marina Kailis, *Rattus Tableau*, 2023, porcelain, 6 x 7 x 14 cm.  
Image: courtesy of the artist