



Sarah Robinson

Portrait of the Artist Sarah Robinson, 2024, digital image.
Image credit: Leah Robbie/Ian Yendell

About the Artist

Sarah Robinson is creative and curious. She constantly seeks new avenues of exploration through printmaking and drawing, pushing the boundaries of traditional printmaking practices to embrace the limitless possibilities that emerge from the convergence of technology and creativity. She founded the NeoEvolution Print Space to articulate the technological shifts affecting traditional and digital viewing methods.

In 2017, Robinson completed a creative practice-led Doctorate from Edith Cowan University, having obtained a Master of Arts from the Royal College of Art, London, in 1989. Published research papers include *Transmedial Aesthetics Printmaking Re-forms Senses in a Technological World*, *The International Journal of New Media Technology and the Arts*, 2022. Robinson shows locally and internationally. In 2024, *Transmedial: AI in Print* at the PCA gallery in Melbourne. In 2022, Robinson curated *Rising Futures*, Alcoa Mandurah Art Gallery, Western Australia, an exhibition that surveyed the impact of digital technology on our lives by examining works that touch on being human in today's technological world.

Robinson is working with a UK printmaker and a BioArts artist (based in Perth) on an ongoing interdisciplinary collaboration project, *Carbon Synthesis*. Robinsons' work is held in various collections in China, Western Australia, and overseas, including Women in Print at UCLan and Wells Cathedral in the United Kingdom. She is a Western Australian representative for the Print Council of Australia.



Rockingham Arts Centre
11 Kent Street,
Rockingham

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

Contact:
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rockingham.wa.gov.au/exhibitions



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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.

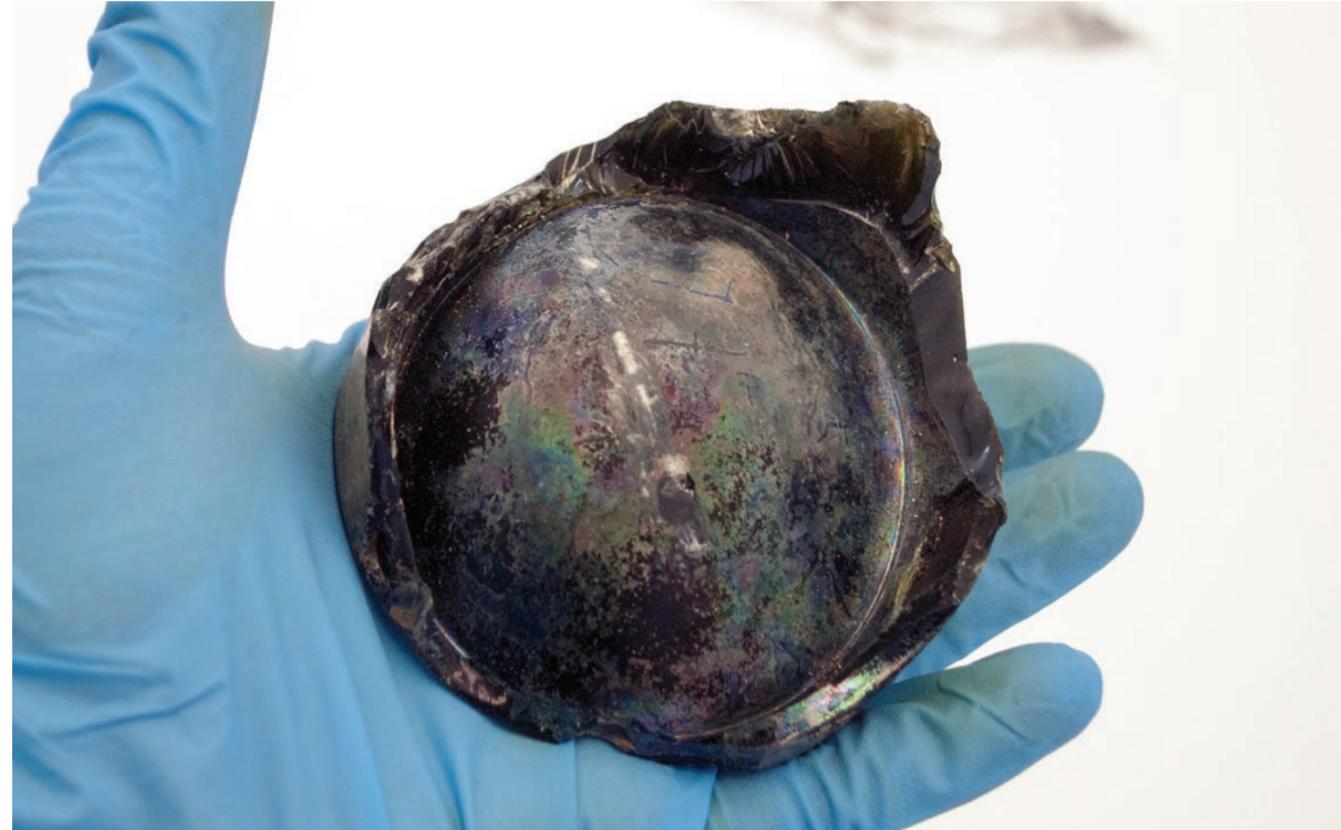
Sarah Robinson, *Veiled Echoes: Concealed Narratives within Heritage's Silence*, 2024, work in progress, pencil drawing on Arches, mother-of-pearl shell, curated glass bottle artefact, 80 x 122 cm. Image credit: courtesy of the artist.



Pro-JECTA: If Finds Could Talk

Sarah Robinson
27 May – 6 June 2024

Exhibition information



Sarah Robinson, *Holding History*, 2024, studio work, life-size.
Image credit: Ian Yendell/courtesy of the artist

In the Rockingham region of Western Australia (WA), a 1860s site of limestone cottage ruins appears in the artist's peripheral vision daily as Sarah Robinson drives past the remains of 'Peelhurst'. Positioning these historical remains with contemporary properties on adjacent plots hints at the possibility of intriguing narratives held within an ancient wetland landscape. Evidence of human interaction in the environment has emerged through the domestic artefacts found in the surface layers of the archaeologically excavated Peelhurst site.

If it could talk, the mother-of-pearl button, having seen the light after being buried for at least 100 years, might reveal links to WA's pearling industry, where demand for nacre material was more critical in value than human life; the button's iridescence is a veneer for experiments with labour that exploited divers. Likewise, a glass bottle

base with conchoidal fractures supposes a deliberate action of creating fragments with sharp edges for a tool, possibly by Aboriginal stockmen passing through the site.

As Michel Serres suggests, "Like gems, things of the world ... throw their glimmer on each other. They show themselves and become readable" (2015). Exploring the minutiae of the enlarged digital images of these tangible objects, Robinson, viewing the world through traditional and digital means, deliberated at future stories held within the digital age. What might scan and drawn traces of these objects found below the surface show? Would the tangible be hidden by the digital? What would happen to the illusion of the pearl lustre and petrol sheen of age on the dark glass of the broken bottle? This work responds to an archaeological dig through woodcut, drawing, and digital values to uncover un-settling settler stories.



Sarah Robinson, *Layers of Legacy*, 2024, 1942 analogue aerial survey image and digital print on Hahnemühle, 30 x 50 cm.
Image credit: Landgate/courtesy of the artist