

## Exhibition information

Whether an everyday item or a treasured possession, objects hold significant weight. Our relationship to objects is complex and deeply personal. Our possessions can hold memories, play a role in our personal narratives and serve as an extension of our identity. Yet most simply outlive their purpose and value. Why do we choose to value some things and discard others?

*The Weight of Things* is a group exhibition that brings together artists with diverse backgrounds and practices to respond to the theme of possession and object. Artists are asked to interrogate how objects influence our lives, serving not just as functional tools but also as symbolic entities that carry their own narrative and emotional weight. Both artists and viewers are challenged to rethink their attachment to objects and to consider the broader impact of our possessions.



D'Arcy Coad, *Love is the for the Hardest People* (textile explorations), 2025, cowhide, goat hide and suede. Image courtesy of the artist.



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



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Please scan the QR code to complete a short survey. Thank you.

## 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.

Brianne Sharp, *What We Bring Home* (detail), 2025, paper cast souvenir spoons, dimensions variable. Image courtesy of the artist.



# The Weight of Things

**Brianne Sharp, D'Arcy Coad, Holly Yoshida, Kasia Kolikow, Kristy Scaddan, Soph Grey**  
Wednesday 21 August to Sunday 7 September 2025

## About the works



### Brianne Sharp

*What We Bring Home* navigates the complicated and sometimes fractured relationships we have with those we love and have lost. Our homes and the things we bring into them, gathered slowly over time, become a personal archive of our lives. But what happens to these things once we are gone? These items take on new lives as they become someone else's belongings, carrying with them memories into a different context.

Looking at a simple object like a souvenir spoon, their ornamental nature can be at odds with the emotional weight they hold. When left behind by those no longer here, their purpose moves beyond a marker of a visited place to a fragment of a life full of emotion, memory and history. Made from recycled paper, these spoons are a fragile, quiet reminder of a life and how we confront the past in its absence.

Brianne Sharp  
Image courtesy of Kristy Scaddan.



### D'Arcy Coad

*Love is for the Hardest People* derives itself from a fascination of leathers, hides and the notion of the eroticised skin. Explored in the context of fashion, through a combination of collage, textile applications and garments, *Love is for the Hardest People* explores the obsession over the discarded living.

Hair on hide – a remnant of the perished – is imbued with a sentient quality of muscle memory and associated mysticism. The mystique of fur; the peculiar primal morbidity of undressing the once living to caress oneself; the catharsis of manipulating robustness into a supple, body-conscious embrace. Inquired with a romantic eye, the hides are dissected and reconstructed with a curious tenderness. It is a way of harnessing obscure curiosities and memories of those gone into a manifestation of inquisitive delights.

Once grotesque, taboo and distasteful becomes an act of devotion, becomes an act of love. *Love is for the Hardest People* is an impassioned performance on craft, romance, reminiscences, colliding realities and fascinations yet to come.

D'Arcy Coad  
Image courtesy of Danielle Fusco.



### Holly Yoshida

I am an oil painter who paints empty rooms and compostable objects.

Subjects are chosen that speak to me personally as an avid home cook and first generation Australian. They are not the opulent oysters, lemons and game of the Dutch Masters, but the ingredients of my home cooking. The first of these still lives was *Ghost Radish* painted in 2019. With its thick layering of ghostly translucent and washed-out colours, it was given a palpable sense of flesh and absence.

I recall my mum telling me 'daikon ashi' was an insult used in Japan by men to ridicule women's bodies. It means 'white-radish legs', referring to thick, pale, unshapely calves. It has social connotations as these 'radish legs' are associated with manual labour or field workers of lower economic positioning, usually seen half-submerged in rice paddies.

*Ghost Radish* still has a hold of me. I think about it when grocery shopping or when I see a particularly impressive calf. Through this work I explore it further.

Holly Yoshida  
Image courtesy of the artist.



### Kasia Kolikow

My work investigates the concepts of longing and belonging, with a focus on the intersection of making 'home' and finding identity. I am interested in personal place and space, as well as the physical and emotional weight of personal objects.

Through machine-knitting, soft sculpture, drawing, photography, and printmaking I employ slow-making to think through materials and processes, creating work slowly and deliberately over an extended period of time. I machine-knit and hand-stitch soft versions of domestic objects in order to prompt associations and connections through recognition, whilst also igniting curiosity through the unexpected. I am ever searching for what it means to belong, to finding ways of carrying the idea of home with me.

Kasia Kolikow  
Image courtesy of Tristan McKenzie.



### Kristy Scaddan

*Dust and All* is a series of photographic/printmaking works that delve into my personal space of precious, cherished objects, highlighting the emotional weight objects carry against the backdrop of life in the Perth hills.

This collection is an exploration of my state of preparedness in a region fraught with high fire risk. It invites contemplation on the treasured items that evoke my fondest memories but may ultimately be left behind in the face of an emergency. How many irreplaceable memories can be packed into a solitary box, in that panicked moment of urgency?

Kristy Scaddan  
Image courtesy of Rebecca Mansell.



### Soph Grey

In this series, I ponder the value and personal meaning homely objects carry, with a focus on private spaces such as one's bedroom. I explore this through the point of view of a Daddy Long Legs spider as a harmless creature, found commonly in domestic settings, whose small size exaggerates a sense of grandness around otherwise overlooked objects. A bedside lamp, pillow and key have been chosen as symbols corresponding to ideas of light, rest and safety – identified as significant in creating a sense of home.

The process of both drawing and erasing allows a detailed build-up of layering, creating a depth that alludes to a collection of moments. My choice in abstraction lends itself to a fictional and poetic narrative, aimed at contemplating the spaces we occupy, and those we may or may not choose to share them with, in a whimsical manner.

Soph Grey  
Image courtesy of Lauren Gissing.