

*Airspace Projects acknowledge the Traditional Custodians of the land on which we stand today, the Gadigal and Wangal people of the Eora Nation. We would like to pay our respects to their Elders, past, present and ever emerging. We would also like to acknowledge all other Aboriginal and Torres Strait Islander people who come to the gallery to participate in its program of exhibitions and events. Sovereignty was never ceded*

## **DUMP 01**

Gosha Heldtz, Mia Hayward, Isabella Page and Molly Holland (DUMP Collective)

6.10.23 – 22.10.23

We are DUMP Collective, an emerging artists collective practicing on Gadigal land in the final stages of our BFA's at UNSW. With practices varying across sculpture, printmaking, painting, photography and moving image, our works come under a collective umbrella of processing, healing, community and lived experiences.

Our exhibition acts as our first DUMP of work - a dump of emotions, a dump of feelings, a dump of 'confusement', a dump of art.

## Works

### *from left to right*

1.

Gosha Heldtz

*TRUE BLUE, 2023*

Acrylic on cardboard, white raku, mixed media

*TRUE BLUE* is an exploration of 'post-colonial' Australia and its enduring patriotic culture. Through this body of work, I've aimed to delve into the complexities of this culture, shedding light on its deep-seated roots. The paintings within this series portray non-European individuals adorned with stars scattered across their forms, each star a deliberate reference to the Australian flag and the Southern Cross constellation. The transformation of these iconic stars is central to my artistic approach. By employing street-style painting methods on unconventional surfaces, I seek to recontextualize their symbolism. This reinterpretation aims to prompt the viewer to re-evaluate their understanding of colonization, ownership, and the reclamation of space. Through this body of work, viewers are encouraged to engage in a discussion of Australia's 'post-colonial' identity, sparking conversations about tradition, ownership, and the ever-evolving cultural landscape.

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2.

Mia Hayward

*What if I told you my body was a shell? 2023*

Fired earthenware clay, mixed glazes, linen, calico, water colour, thread.

How do we see ourselves in relation to our bodies, are we intrinsically connected to them? What if there is a disconnect between how we feel and what we see? In an attempt to investigate these questions and consider my own connection to my body, *What if I told you my body was a shell?*, breaks down the female form into an oceanic, mystical realm. Colour, texture and thread guide the work to explore how the body can be perceived outside of its physical form and by doing so leads you to see the fragility and vulnerability at its core. The bodily molded, oceanic forms inspire the work to be an offering of one's body; it has become a sacred, shrine-like space, free of constraints and negotiations. If we allowed ourselves to step back and understand our bodies as these sacred, intrinsic vessels, would that disconnection no longer be there?

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3.

Isabella Page

*Street Series, 2023*

Series of colour negative prints on cotton rag paper  
430mm x 1200mm

With a practice centred on archiving, documentation and melding new histories, *Street Series* acts as a slow-paced, time capsule for the artists perspective of Sydney share house culture. Through constantly making work with the aim to discover new ways to archive through old and new methods, how can the site of the share-house be archived as a valid historical document? How can you capture the essence of that point in time and the people living in it? Intertwining methods of old and new, the artist uses a panoramic, medium format camera traditionally used for landscapes. Using this dated form, we see a constructed, formalist lens of the share-house exterior as well as the people living in those houses. The resulting street of images sees people and place inextricably intertwined in a slow-paced archive of a moment in time.

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4. (work in centre of room)

Molly Holland

*Inward, 2023*

White earthenware, red raku, terracotta paper clay, mixed glazes and copper oxide.

*Inward* follows material led embodiment to reflect the feelings and urges of a particular moment in time. The process is informed by parameters related to body: What marks can I make with my fingers? How can I create a ceramic reflection of my hand through the exploration of gestures that form the clay? Through the implementation of these parameters this is the work that has spilled out of me, a deep and personal reflection that comes from within, something from within I am reaching for, trying to understand, but can't quite grasp.

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5.

Molly Holland

*The Unwinding, 2023*

Buff raku trachyte clay, mixed glazes, mirror, wooden crates

My relationship to clay is a bodily one, the way my hands imprint and shape the clay is personal, the clay touches my skin and I transform it, through the materiality of the clay I unwind, understanding the nervous energy held within my body and why this draws me to having my hands embedded, and occupied within sculptural possibilities of clay. Using mirrors, I invite you to immerse yourself in the space and unwind with the spill of my sculptures, the product of my unwinding.

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**AIRSPACE PROJECTS**