

Unfinished Business | 2024

Alba Cinquini, Anne-Maree Pelusey-Zentner and Leah van Lieshout explore the relationship between their current art practices and the 30 years since graduating from ECU in the 1990s.

Unfinished Business | 2024 showcases the creative works of:
Alba CINQUINI
Anne-Maree PELUSEY-ZENTNER
Leah VAN LIESHOUT

Officially opened by **Graham HAY**

Spectrum Project Space

Opening: Thursday 17 October 2024
Exhibition dates: 18 October to 13 November 2024
Floor talk: Wednesday 13 November 12:30pm–1:30pm
Gallery opening hours: Tuesday to Friday 10am–4pm
Building 3, 2 Bradford St, Mount Lawley

ECU Galleries acknowledges the traditional custodians, the Whadjuk Noongar people, and elders past and present. We pay our respects for the great privilege of living, making and researching on these unceded lands.

ECU Galleries



Exhibition Statement

Alba Cinquini, Anne-Maree Pelusey-Zentner and Leah van Lieshout explore the relationship between their current art practices and the 30 years since graduating from ECU in the 1990s. They each define the links since graduation either in a linear and/or non-linear evolution in their art practices as well as its divergence into new and exciting streams.

The artists propose the exhibition to show works which will include small to large scale paintings, installations, projections and 3D objects. It is also planned for the works to be interactive and encourage the audience to become part of the artworks as well as experience creative play.

Alba Cinquini reflects on the significance of the graduating pieces of her degree that resonate still in her artwork today. She focuses on the importance of the inter-connectivity between the viewer and the artwork/projection and as they engage with the artwork and imagery which will later become the focus of further projects.

Anne-Maree Pelusey-Zentner revisits her deconstructed and reassembled artwork *METAL MONDRIAN-Urban Fragments* which she completed as a student in the 1990s. Pelusey-Zentner has changed tack and now the past connection has become a work in progress. Through extensive travel, photography has re-captured her imagination and she paints large aerial landscapes that gives rise to other forms of connection. She invites the viewer to bring in their own meaning to some of the work.

Leah van Lieshout works with clay, wool and nature, the tactile transformational materials integral to art and art therapy practice. Handheld clay carvings evolved from student days when 20cm spheres were inscribed with birds or plants. Although dimensions have altered, the grounding meditative practice is now a joyfully shared one.

The objective of the exhibition is to survey the three artists' works within the context of their varying media and the historical links with the artists' undergraduate experiences.

Alba Cinquini
October 2024

Alba CINQUINI

Artist Statement

Alba Cinquini's focus is on the inter-connectivity between the viewer and the artworks and projection and the engagement which will later become the focus of further projects.

In Cinquini's paintings, *In-transit 1-6* and video installation, *dis-embark-ation II: perspective*, the theme of travel and cultural appropriation is translated, modified and borrowed using found travel slides and overlaid by her own imagery.

The ethereal shapes are a metaphor for both the cultures seen and the traveler/tourist seeing — it is an interplay of imagery and imagining. The paintings try to capture these mixed feeling of nostalgia, isolation, integration and visual imprinting.

"I think of these works as decorative abstract expressionism! I use bold colour, texture, pattern and mark-making to form large vibrant artworks, paintings." Cinquini prefers working large to enable the expressive paint to resonate against the patterned/repetitive marks.

In *Living Work of Art* Cinquini again revisited the role of the tourist. The costume which was created for the Beau Arts Ball held in Perth 2011 and was inspired by the Artists Balls and Stage Shows of the 1920s and 1930s, where artists like Picasso and Erté created costumes that blurred the line between art, fashion and performance.

Cinquini used the screen print imagery as "In true surrealist style where meaning is obscured, I have replaced the iconic eye with the camera lens. The spectator becomes the subject while the garment the voyeur!"

Biography

1995 BA Visual Arts (Painting) ECU

Alba Cinquini is a contemporary Western Australia artist who has been making and exhibiting art for over 30 years. She describes her work as decorative abstract expressionism. This can be seen in the use of bold colour, texture and mark-making to form large vibrant artworks. Cinquini's art practice entails using mixed media including acrylic, oils, shellac and natural resins with lots of layering.

Cinquini's work is held in local city council collections as well as numerous corporate and private collections in Australia and overseas.

Awards: 2010 Winner Local Artist, City of Swan, 2005 Highly Commended, The York Society, York WA

Collections: City of Wanneroo, Wanneroo and City of Swan, Midland

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Anne-Maree PELUSEY-ZENTNER

Artist Statement

In this exhibition Anne-Maree Pelusey-Zentner returns to her work of 1998, (not previously revisited), to deconstruct and subsequently reconstruct the metal collages that were originally created to describe a disrupted urban landscape.

Pelusey-Zentner sees these chopped up signs, (having been re-arranged and arranged further from their original meaning) as being a metaphor for a fragmented, fractured society in which we find ourselves. The extremes of global politics and the skewed connections of mob ruled hate that has both exacerbated and been perpetuated through social media and other forms, has fueled overt and covert demonstrations of racism, sexism and misogyny; a reflection of anger and fear and an attempt to control. The pendulum has swung far to the right.

Within this semi-chaotic artwork is some structure that represents glimmers of hope and of optimism. Pelusey-Zentner guesses that this is more a glimpse into a rapidly approaching future that we all have a sense of. Pelusey-Zentner likes to play with the negative space in the work, with some influence from the works of Mondrian and the materials of Rosalie Gascoigne. There is a lighthearted side to her artwork as she attempts to 'dance' the metal fragments across the wall. In this deconstructed state, the signs are no longer able to instruct or to direct. They have lost their original meaning.

Biography

1998 BA Visual Arts (Painting) ECU

Anne-Maree Pelusey-Zentner is a Perth based visual artist and past mural artist.

Frequent air travel has informed much of her recent practice and has involved capturing aerial landscapes on large canvases to reflect the vast, often hostile landscape with landform variation and patterns she describes with paint layering, collage and medium. The flat and built-up layers create texture and illusion.

Pelusey-Zentner intends to expand the collage element of her work, taking it into other art forms and subject matter.

Pelusey-Zentner created murals for hospitals and various private and public spaces. Her artwork is well collected.

Awards: Winner of abstract works on paper Hedland/Pilbara art award and many awards in community exhibitions.

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Leah VAN LIESHOUT

Artist Statement

Leah van Lieshout worked for decades as a graphic designer when in 1993, she experientially discovered the power of art therapy. The transformative experience of shifting her then internal state of anxiety and fear to one of insight and laughter through a self-directed painting process was an epiphany. This inspired an MA in art therapy under Dr Michael Campanelli at ECU, after completing a BA in visual art majoring in ceramics.

Since graduation van Lieshou has worked as an art therapist in settings including Justice, NGOs delivering family art therapy and Adult Community Mental Health Services. Van Lieshou also lectures and trains within WA's university sector.

Van Lieshou art practice and art therapy are integrated. She carves clay spheres (which evolved from large 3D ceramic 'mandalas' made during her undergraduate years) and enjoy the tactile, auditory and visual imprinting of their patterns in fine sand.

Van Lieshou makes felt for its transformational process. Using the softest merino wool, warm water, soap and "elbow grease" the delicate wool layers transform into resilient felt fabric, vessels, or wearable art. Preferred materials include seedpods, plants, shells, sand and stones which may serve as masks and stencils in printmaking on fabrics and paper or as tactile components in ephemeral mandalas.

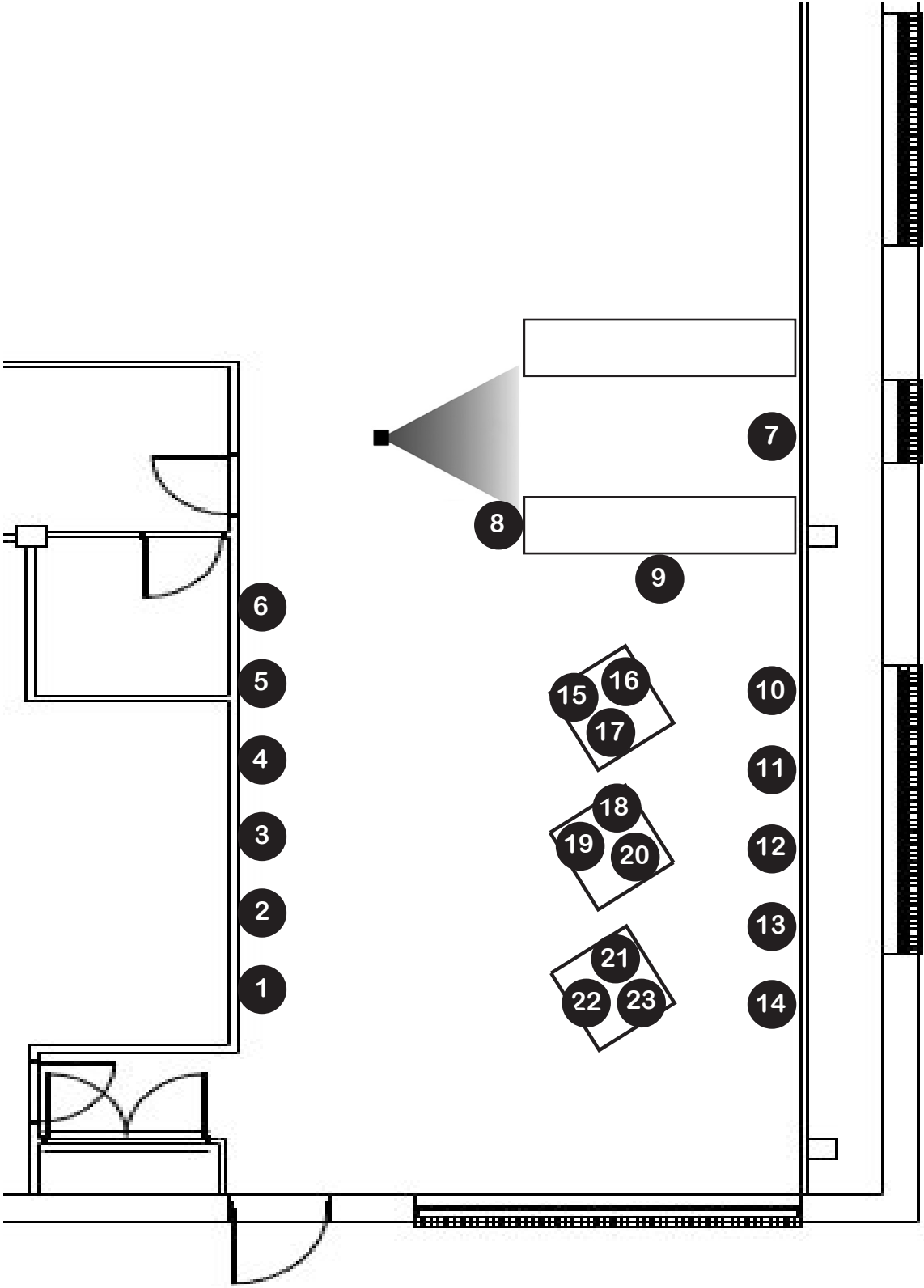
Biography

Leah van Lieshout originally trained and worked successfully as a graphic designer in Perth, Europe and South Africa before discovering the power of art therapy. She completed a BA in Visual art majoring in ceramics, followed by an MA in Arts therapy in 2000 at ECU.

Leah uses water colours, acrylics, gouache, sun dyes, clay as well as natural fibres such as wool and silk in her practice. Her works are intimate and include multilayered collages as well as complex monoprints and 3D carved clay objects.

Her work is held in private collections in Europe, US, Africa and Australia

Spectrum Project Space floor plan



List of Works

- 1 **Alba CINQUINI**, *In-transit: focus*, 2024, mixed media on canvas, 92 x 76cm.
\$1200
- 2 **Alba CINQUINI**, *In-transit: procession*, 2024, mixed media on canvas, 92 x 76cm.
\$1200
- 3 **Alba CINQUINI**, *In-transit: dharmā*, 2024, mixed media on canvas, 92 x 76cm.
\$1200
- 4 **Alba CINQUINI**, *In-transit: appropriate*, 2024, mixed media on canvas, 92 x 76cm.
\$1200
- 5 **Alba CINQUINI**, *In-transit: windows*, 2024, mixed media on canvas, 92 x 76cm.
\$1200
- 6 **Alba CINQUINI**, *In-transit: focus 2*, 2024, mixed media on canvas, 92 x 76cm.
\$1200
- 7 **Alba CINQUINI**, *dis-embark-ation II: perspective*, 2024, projection, cotton shaped forms, 5 minutes.
POA
- 8 **Alba CINQUINI**, *Living Work of Art*, 2011, screenprint, cotton, nylon, optic lenses, wires, constructed costume, size 12 model form.
POA
- 9 **Anne-Maree PELUSEY-ZENTNER**, *METAL MONDRIAN—Urban Fragments*, 1998, aluminium on board mounted on picture frame, 64 x 61cm.
NFS
- 10 **Anne-Maree PELUSEY-ZENTNER**, *Mountain Lake Rebirth*, 2024, acrylic paint collage mixed media on canvas, 105 x 105cm.
\$1800
- 11 **Anne-Maree PELUSEY-ZENTNER**, *Gorge*, 2020, original macro photograph of 'palette skin' on canvas, 58 x 40cm.
\$450 per print
- 12 **Anne-Maree PELUSEY-ZENTNER**, *Salt Pans Near Esperence, Western Australia*, 2019-2024, acrylic on canvas, 109 x 109cm.
NFS

- 13** **Anne-Maree PELUSEY-ZENTNER**, *Natural Harbour*, original macro photograph of 'palette skin' on canvas, 58 x 40cm.
\$480 per print
- 14** **Anne-Maree PELUSEY-ZENTNER**, *Mud pools and Lakes, South West, Western Australia*, 2019, acrylic paint collage mixed media on canvas, 103 x 103cm.
NFS
- 15** **Leah VAN LIESHOUT**, *Midnight Blooms I*, 2024, glazed stoneware stoneware bowls, 16 x 11 x 9cm.
\$330 set
- 16** **Leah VAN LIESHOUT**, *Midnight Blooms II*, 2024, glazed stoneware stoneware bowls, 16 x 11 x 9cm.
\$330 set
- 17** **Leah VAN LIESHOUT**, *Three Petals*, 2022, burnished vitrified stoneware petals, dimensions variable.
\$250 set
- 18** **Leah VAN LIESHOUT**, *Spring Bloom*, 2024, glazed stoneware stoneware bowls, 17 x 13 x 9cm.
\$330 set
- 19** **Leah VAN LIESHOUT**, *Chrystal Bloom*, 2024, glazed stoneware stoneware bowl, 12 x 12 x 4cm.
\$150
- 20** **Leah VAN LIESHOUT**, *SandPlay*, 2022, 3 Stoneware spheres on 30cm sand platter, dimensions variable.
\$250 set
- 21** **Leah VAN LIESHOUT**, *Midnight Blooms III*, 2024, glazed stoneware stoneware bowls, 16 x 11 x 9cm.
\$330 set
- 22** **Leah VAN LIESHOUT**, *Jungle Blooms*, 2024, glazed stoneware stoneware bowls, 16 x 11 x 9cm.
\$300 set
- 23** **Leah VAN LIESHOUT**, *Morning Bloom*, 2024, glazed stoneware stoneware bowls, 17 x 13 x 9cm.
\$300 set

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