



ALISON COATES CROSSING THE REEF

Opening reception Tuesday 3 May | 6 — 8pm

To be opened by Editor of Artist Profile Magazine, Owen Craven.

Exhibition 3 — 21 May 2011

1	Open Water	2011	146cm x 82cm	Wire, wood and metal	\$4,180
2	Crossing the Reef	2011	124cm x 77cm	Canvas, tin, wood and steel	\$3,520
3	Untitled	2011	Various dimensions	Wire, echidna quills and tin	\$2,030
4	Cactus	2011	132cm x 60cm	Wood, tin and wire	\$1,760
5	Untitled I (Bones on slate)	2011	106cm x 51cm	Slate, bone and wire	\$3,520
6	Untitled II (Bones on slate)	2011	106cm x 51cm	Slate, bone and wire	\$3,520
7	Clouds Inland	2011	51cm x 127cm	Slate, bone and wire	\$3,520
8	Cockatoo Reef I	2011	Various dimensions	Tin, wire and copper	\$715
9	Cockatoo Reef II	2011	Various dimensions	Tin, wire and copper	\$715
10	Cockatoo Reef III	2011	Various dimensions	Tin, wire and copper	\$715
11	Cockatoo Reef IV, V (set of 2)	2011	Various dimensions	Tin, wire and copper	\$1,400
12	Cockatoo Reef VI	2011	Various dimensions	Tin, wire and copper	\$715
13	Cockatoo Reef VII	2011	Various dimensions	Tin, wire and copper	\$935
14	Deep Pool I	2011	69cm x 60cm	Wood and tin	\$1,650
15	Deep Pool II	2011	69cm x 60cm	Wood and tin	\$1,650
16	Deep Pool III	2011	69cm x 60cm x 6cm	Fibreglass, ply and metal	\$1,650
17	Escarpment	2011	94cm x 70cm x 15cm	Hardwood, canvas, hessian	\$3,080
18	Seafloor I	2011	130cm x 40cm	Rubber, wood and wire	\$1,980
19	Seafloor II	2011	130cm x 40cm	Rubber, wood and wire	\$935
20	Seafloor III	2011	43cm x 45cm	Rubber, wood and wire	\$1,980
21	Stratus	2011	72cm x 80cm x 6cm	Wood, tin and ply	\$3,080
22	Riff I	2011	30cm x 180cm	Fibreglass, cane, slate and ply	\$1,870
23	Riff II	2011	30cm x 180cm	Fibreglass, cane, slate and ply	\$1,870
24	Tide Wrack	2011	280cm x 280cm x 180cm	Cane, slate, tin and fibreglass	\$8,800
25	Kelp	2011	140cm x 65cm x 60cm	Wire and tin	\$2,530

NG Art Gallery presents

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“The reef can mean many things. For me it was about going into open waters – it was an epiphany.” Alison Coates, Artist, 2011.

Crossing the Reef is the latest exhibition from avant garde florist come contemporary installation artist, Alison Coates. Working with discarded materials, Coates' industrial assemblages are clusters of bottled up emotions through which her heartsick yearning for the land is expressed. *Crossing the Reef* explores the artists longing to be at one with the earth – the eternal inspiration of the landscape. The exhibition is an artistic tribute to nature, to its spirituality, its power and its beauty. Through her work, Coates invites audiences to embrace the rhythm and movement within her sculptural landscapes, all of which are evocative of different times, places and states of mind.

Coates practice is founded on the experimental use of found objects. *“Sometimes I feel like an eternal scrap collector,”* she admits. The artist works with wood, bones, wire, paper, fibreglass, copper, corrugated iron, slate, electrical cords and scraps of natural material – even visiting horse graveyards and tips for new inspiration. At the epicentre of each work is the idea that meaning derives from the material itself. Sometimes materials remain dormant in Coates' studio for years until they speak out to her again, reminding the artist why she was attracted to them in the first place. *“I often feel terribly attracted to the material then I think, but what could I actually do with it?”* she says. Continuing, Coates explains, *“suddenly years later, I have a craving to return to it and it has adopted a matured level of meaning – certain materials become a garden that I can immerse myself in.”* And immerse herself she has. *Crossing the Reef* offers up slightly disturbing medium to large scale installation pieces that speak of the organic – sea kelp, rock pools, bark and the like.

It took a long time for Coates to discover that installation was a port for creative expression. After working as a jillaroo in central West Queensland, training as a registered nurse, working for a conservation group in the inner Hebrides in Scotland, establishing a Florist and lecturing in Floral Sculpture the artist has arrived where she is today. Even as a youngster, Coates was intoxicated by nature, *“It was almost like a secret – my passion for nature. It was a personal thing. To escape, for me, meant to be under a tree in dappled light or sitting on top of a boulder,”* she says. Her installation work comes together sporadically and intuitively, perhaps a reflection of such a diverse background. *“It always comes together at the last minute. That's where the beauty of it is, it's in capturing 'moments.'”*

Lisa Omagari, Arts Writer, 2011

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