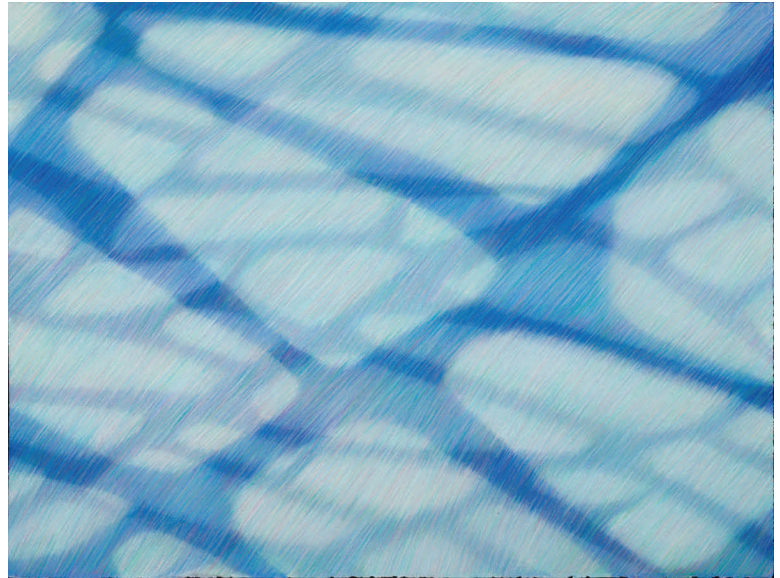


c o p p o l a



*Sonoma Butterfly*  
Pastel on paper  
60h x 80w cm  
2006

The relationship between the object, its placement, and its existence in the world has long been the focus of the artist's exploration whether it is the creation of actual objects or the representation of the object within the imagined landscape of images. Leonardo da Vinci stated that whoever creates the object has the authority to arrange and emphasise it through light and shadow in any way that best suits their desired composition. The truth of the object's representation lies in the vision of the creator. Filomena Coppola's exhibition *Transient Light* brings us into this world of the artist's vision, providing insight into the contradictions of the artist's view: from objects placed in relation to others, both clustered, or standing alone, we then move to details and fleeting shadows as they sweep across the ground.

Placement and contradiction have been an evolving theme in Coppola's work and in *Transient Light* we see this theme mature to a new level of evocation. Uneasily we are lulled by pastel colours and soothing rounded forms, the feminine world of cloth and containers. Works such as *Monument*, *Collection* and *Cultural Collection* present as the stoic arrangements of the domestic and lived, but they lean, are stacked and stand close but not together. There is a sense that what seems so simple, isn't. What is it about the nature of the feminine that I am being asked to observe? History, narratives, work and the collective nature of being come to mind. I am struck by the drama and solidity of *Inhale Exhale*, even the repeated action of breath binds, wrapping and protecting an unknown core; a stark contrast to the subtle luminosity of *Breath* and *Sonoma Butterfly*.

*Transient Light*; an exploration of that which enables us to see as it passes by, light isn't solid, but it enables other things to appear so. Is it the object, the person or the light that is transient, moving from here to there? Perhaps it doesn't matter for what is captured for us in this exhibition is the momentary image created as both object and shadow through light. The image extends beyond the object, cast out and formed through the relationship between the object and the source of the light, be it the sun, the moon or electric lamp. Works such as *Cultural Quilt* and *Ombre CA* challenge what we perceive of as intangible surface markings to become patterns of depth, complexity and richness of colour; and we are grounded by the reflective surface that *Monument* both balance upon and extends into as the object transitions to become an impression upon another.

This is an exhibition of delicate complexity where the nature of permanence and placement are explored through the intimate and illuminated world of objects both present and absent.

Laurene Vaughan 2006



*Cultural Quilt*  
Pastel on paper  
80h x 60w cm  
2006

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**Laurene Vaughan** is a Senior Lecturer at RMIT University in the School of Applied Communication. Her own practice finds her shifting between the worlds of object creation, images and texts. She is particularly interested in the phenomenon of creative practice.

*Transient Light* is **Filomena Coppola's** second solo exhibition with Dickerson Gallery in Melbourne. She has been shortlisted for The Robert Jacks Drawing Award, the City of Banyule Drawing Award and The Hutchins Drawing Prize. She has been the recipient of several awards and residencies including the Vermont Studio Centre Residency and Part Fellowship, Vermont, USA in 2004, Ian Potter Foundation Individual Grant in 2001, Arts Tasmania Development Grant in 1999 and the Rosamond McCulloch Scholarship to the Cite Internationale des Arts, Paris in 1997. Her work is represented in many public collections including Artbank, Print Council of Australia, University of Tasmania, Launceston and Hobart, Mornington Peninsula Gallery, The Hutchins School, Hobart and the Devonport Art Gallery.

