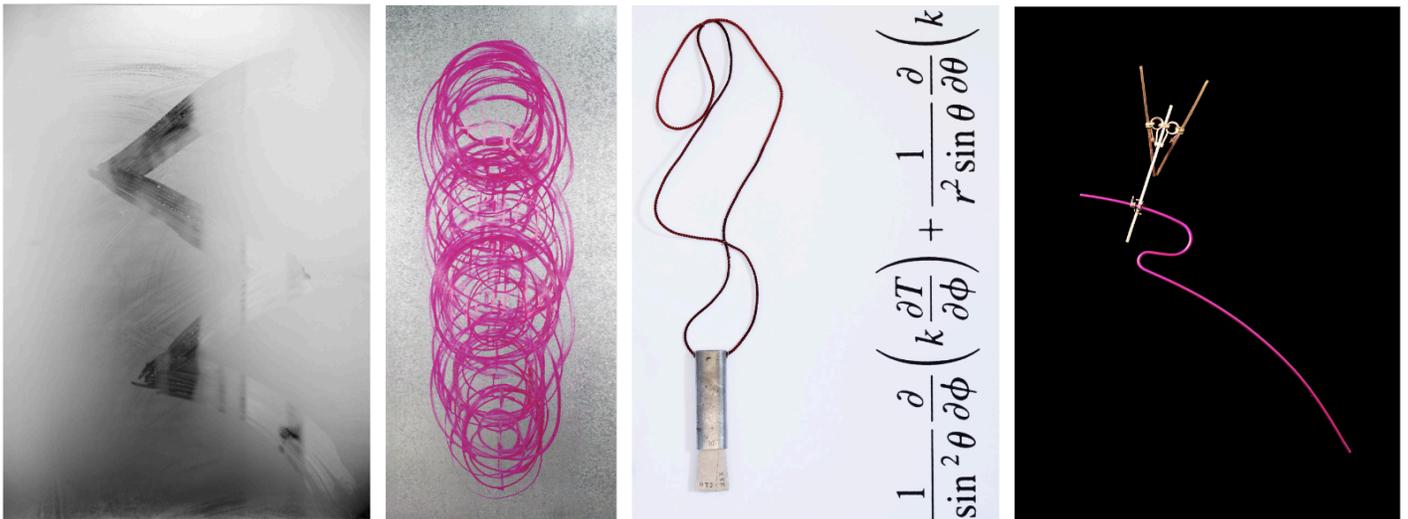


(SC)OOT(ER)ING around *Su san Cohn and Eugenia Raskopoulos*

3 August – 10 November 2024
TarraWarra Museum of Art, Wurundjeri Country

Curated by Victoria Lynn



TarraWarra Museum of Art today announced a major exhibition of new and existing works by leading contemporary Australian artists **Su san Cohn** and **Eugenia Raskopoulos**, presented from **3 August to 10 November 2024**. The exhibition *(SC)OOT(ER)ING around Su san Cohn and Eugenia Raskopoulos*, curated by **Victoria Lynn**, explores how the human body expresses social and cultural experiences.

The human body wears lived experience both on its skin, and within. It expresses the cultural, sexual, racial and diverse geographic histories of individuals. Craft artist Su san Cohn and visual artist Eugenia Raskopoulos have explored the human body, often specifically female, for decades, their practices arising from their personal lived experiences and ageing bodies. The exhibition *(SC)OOT(ER)ING around* is conceived as an artistic collaboration by the two artists and the curator, bringing together 20 works that break down conventional understandings of the body.

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Director of TarraWarra Museum of Art, Dr Victoria Lynn, said: *“Through their individual practices, Su san Cohn and Eugenia Raskopoulos are passionate about asserting the voices of women. Given the increasing violation of the bodies of women, transgender and non-binary people, along with the evident dismissal of the ageing body which has perpetuated for centuries, it is time to consider the work of two leading contemporary and older artists, in tandem with one another.”*

Su san Cohn is a jeweller and artist whose work considers the role of jewellery in the politics of society: as gift, symbol, memorial, and as a communication and sensory tool. Her work often responds to current issues, such as war, the plight of refugees and peace-making.

For the exhibition, Cohn will unveil **four new works** including *I wish I was more like HER...*, a tribute to five women who she admires and have contributed to both women’s rights and human rights, namely American diplomat and political scientist **Madeleine Albright**, anthropologist and geographer **Professor Marcia Langton AO**, writer, disability and women’s rights advocate **Hannah Diviney**, comedian, actor and writer **Judith Lucy**, and fellow exhibiting artist **Eugenia Raskopoulos**. Each tribute consists of a video work, accompanied by a piece of jewellery. Designed to be worn on the chest and hung around the neck, symbols referencing each woman’s unique characteristics are crafted in fine silver or pink gold onto an apron bib made out of Japanese paper. The work draws on the traditions of ceremonial jewellery pieces worn on the front of the body.

Su san Cohn said: *“This exhibition is a collaboration and conversation about shared concerns between the three of us - about being older women artists and the politics of women’s voices. My work looks at women’s voices and listening. By drawing attention to strong women who have contributed to women’s rights and human rights in the work I wish I was more like HER, I want to encourage other women to support each other.”*

Through photography, video and neon, visual artist **Eugenia Raskopoulos** uses her own story of transmigration as a touchstone for a textual exploration of the body. As an artist living between two languages, she creates bodily actions and images, often interwoven with neon text, in Greek, English and binary code. Her work considers a ruptured body, one that is not easily defined, or translated, and that defies what we expect of the female form. Raskopoulos is also set to unveil **four new works** as part of the exhibition, including *and the beat goes on*.

This major new sound and neon installation features the recorded heartbeats of 96 female artists over the age of 47, from all over Australia and of diverse backgrounds. A section of the echocardiogram of each female artist, recorded by Raskopoulos using a mobile ECG monitor, will be transformed into a neon sculpture and accompanied by a sound work composed of the 96 heartbeats. The work is an ongoing project that will continue to grow and evolve with future presentations. Each time a female artist dies, her echocardiogram image will be made into a bronze work to be installed on the opposite wall to the neon sculptures. The last bronze to be hung will be Raskopoulos’ own.

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Eugenia Raskopoulos said: “*We are seeing that the world can change in a heartbeat. For this vast sound and neon installation, I’ve chosen to work with the heartbeats of 96 female artists over the age of 47. The number is significant because my grandmother’s heartbeat stopped when she was 96 and I was 47. I envisage the heartbeats will be like a minimalist symphony - each heartbeat is unique, intimate, and symbolic, and these portraits reflect on personal identity that includes time and body consciousness.*”

Among the individual works by Cohn and Raskopoulos, several new collaborative works have resulted from the ongoing dialogue between the artists, including the final installation *Word of Mouth*. Through video assemblages that picture each artist’s mouth enunciating a series of phrases, the installation examines how women embrace their unique relationship with language to subvert power structures and challenge social norms.

Ends

MEDIA CONTACT: For further information or interview requests, please contact Isabel Wright, isabel@articulatepr.com.au, 0400 359 485, or Claire Martin, claire@articulatepr.com.au, 0414 437 588

IMAGES available to download [HERE](#)

IMAGE CAPTIONS (L-R): Eugenia Raskopoulos, *Diglossia #3* 2009, pure pigment print on archival paper. 139 x 93 cm (image); 165.6 x 119 x 6 cm (frame), Art Gallery of New South Wales, Sydney. Purchased with funds provided by the Contemporary Collection Benefactors 2016 © Eugenia Raskopoulos; Eugenia Raskopoulos, *the skin hurts*, from the series *the shadow of language* 2021, pigment prints on photo rag metallic paper, 185 x 75 cm each. Courtesy of the artist and MAIS WRIGHT © Eugenia Raskopoulos; Su san Cohn, *Last the Blast* 2006 (detail), stainless steel, ceramic fibre, ceramic cement, titanium, silk cord, colour digital prints on aluminium and plastic, installation dimensions: 100 x 205 x 3.8 cm, National Gallery of Victoria, Melbourne. Purchased, Victorian Foundation for Living Australian Artists, 2007. Photo: Shannon McGrath © Su san Cohn with Shannon McGrath; Su san Cohn, *Cosmetic Manipulations* 1992 (detail), National Gallery of Australia, Canberra. Purchased 1996 © Su san Cohn with John Gollings

ABOUT SU SAN COHN:

Born Sydney, Australia 1952.

Melbourne based craft artist Su san Cohn works across the art-craft-design divide using a variety of media from jewellery to multiple production, installation, photography, video, and performance. She has been making work for over 40 years, exhibiting extensively in Australia and internationally, including a major survey exhibition – *Techno Craft: the work of Susan Cohn 1980-2000* – toured nationally by the National Gallery of Australia.

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Cohn's broad understanding of design and making has also enabled her to work as a designer for Alessi, the renowned Italian tableware company; as the curator of the international exhibition *Unexpected Pleasures – the Art and Design of Contemporary Jewellery*, commissioned by the Design Museum, London and as editor/writer for the accompanying book published by Rizzoli International Publications, New York.

Cohn's work is held in major public and private collections such as the Victoria & Albert Museum, London, England; The Shanghai Museum, China; Musée des Arts Décoratifs, Paris, France; The National Gallery of Australia, Canberra; QAGOMA, Brisbane and the National Gallery of Victoria, Melbourne.

ABOUT EUGENIA RASKOPOULOS:

Born in the Czech Republic, 1959.

Eugenia Raskopoulos immigrated to Australia, via Greece, in 1963 and is based in Sydney. Raskopoulos' conceptual parameters focus on ideas of identity, language, and translation visualised in fragments of the feminine body. Her work has an overriding context associated with feminist ideals and performance. A major monograph on the artist was published in 2021, *Eugenia Raskopoulos: Vestiges of the Tongue*, Power Publications & Formist.

Key exhibitions include *Lines - aligning consciousness with the flow* 21st Century Museum of Contemporary Art, Kanazawa, Japan, 2024. *Know My Name: Australian Women Artists 1900 to Now*, National Gallery of Australia 2021. *Shadow Catchers*, Art Gallery of New South Wales 2020. *The National*, Carriageworks, Sydney 2019. *Red, Blue, Green A History of Australian Video Art* Griffith Uni Art Gallery QLD 2017. TarraWarra Biennial 2016, TarraWarra Museum of Art 2016. *Image Anxiety* PhotoEspaña Madrid's International Photo and Visual Arts Festival 2012. *Nightcomers Project*, 10th Istanbul Biennale 200. *Video Logic* Museum of Contemporary Art 2008.

Eugenia Raskopoulos' work is held in Australian and international collections, including the National Gallery of Australia, Canberra; Art Gallery of New South Wales; Queensland Art Gallery; UQ Museum, the University of Queensland; Griffith Artworks, Queensland; Queensland Art Gallery/Gallery of Modern Art, Queensland; Art Gallery of Western Australia, Perth; Artbank Collection; Macedonian Museum of Contemporary Art, Greece; Polaroid Corporation Australia; Bodo University, Norway; Malmo University, Sweden; Gold Coast City Art Gallery, QLD; Groningen Hochschule University, Netherlands. Raskopoulos' works are also held in private collections in Australia, Greece, Switzerland and the USA.

ABOUT DR VICTORIA LYNN:

Victoria Lynn has been Director of TarraWarra Museum of Art since 2012 and is a leading curator and arts director in Australia. At TarraWarra she has curated a series of innovative and thoughtful exhibitions, including: *The Soils Project* (with Van Abbemuseum, Eindhoven and Struggles for Sovereignty, Indonesia), 2023; *David Noonan: only when it's cloudless*, 2022; *The Tangible Trace* (FrancisAlÿs, Carlos Capelán, Simryn Gill, Shilpa Gupta, Hiwa K. and Sangeeta

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Sandrasegar) 2019; *Patricia Piccinini & Joy Hester: Through love...*, 2018-19; *Rosemary Laing*, 2017-2018; *All that is solid...* (Didem Erk, Cao Fei, Tom Nicholson, Patrick Pound, Cyrus Tang), 2017; *TarraWarra Biennial 2016: Endless Circulation* (with Helen Huges and Discipline); *Judy Watson: the scarifier*, 2016; *Howard Arkley (and friends...)*, (with Anthony Fitzpatrick), 2016; *Pierre Huyghe* (with Amelia Barikin), 2015 along with many others. Prior to TarraWarra, Victoria has been an independent curator, and worked in leadership and curatorial roles at ACMI, Art Gallery of NSW and the Adelaide Festival. She was commissioner for the Venice Biennale's Australian pavilion in 2003, and co-curator with Hetti Perkins and Brenda L. Croft in 1997. Victoria is the author of 3 books and over 80 catalogue essays focusing on contemporary art.

ABOUT TARRAWARRA MUSEUM OF ART:

Welcoming audiences since 2003, TarraWarra Museum of Art is a leading not-for-profit public art gallery that features inventive and stimulating exhibitions and programs about modern and contemporary art. TarraWarra actively engages with art, place and ideas in a remarkable environment and immersive atmosphere which provides a retreat for the imagination. The worlds artists create are a feature of programs and events, providing inspiring experiences that encourage visitor engagement.

The Museum, located in Healesville, has a collection of over 600 works of Australian twenty and twenty-first century art.

TarraWarra Museum of Art, Wurundjeri Country, 313 Healesville-Yarra Glen Road, Healesville VIC 3777

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Opening Hours: Tuesday – Sunday, 11am to 5pm.

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