

Low

Chair design by Australian creatives

Stakes

You will find the names of all the makers at the back of the book, however each chair featured has been anonymised. Ego is out, play is in. The original design statement from each maker is on each double page spread.

- **Complimenting each design statement is an alternative access point into the work written by artist Claire Clark-Robertson. This text is for the dreamers — six years old to 6 feet tall and anyone in between.**

Chair design by
Australian creatives

The Low Stakes artists would like to acknowledge the traditional owners of the land in which we live, work and create across this place we call home. We pay respect to elders past, present and emerging. Sovereignty was never ceded.

© Low Stakes 2024

First published on the occasion of the exhibition
Low Stakes at Goolugatup Heathcote
5 October - 17 November 2024

ISBN: 978-0-6457068-2-6
First Edition of 500

No material may be reproduced without the
permission of the artists.

Photography: Dan McCabe
Printer: Scott Print, Perth
Design: Tim Meakins
Typeface: Schibsted Grotesk

This publication has been printed utilising solar
electricity and environmentally sustainable
paper. Both the printer and paper manufacturer
are ISO14001 accredited.

Introduction	5	
High stakes, low stakes	7	
•		
Bucksaw Chair	10	
How do you hold it all?	14	
Reclamation	16	
Stranger	20	
Kimberley Ironwood	22	
Chair from recycled artworks	26	
a very small and impractical neon chair concept	28	
The Wink of an Albatross (a sinking feeling)	32	
Re-Oriented Strand Board	34	
Camp Chair	38	
Corrate chair	40	
Blue like the sea (so far away from me)	44	
If you're afraid to go alone, bring a small stone or a shell & The space around a cross shaped column	46	
I strain, you strain, we all strain	50	
Residual Comfort	52	
•		
Artwork Index	56	
Artist Biographies	58	
Acknowledgements	60	

GOOLUGATUP



58 Duncraig Road
Applecross WA 6153
goolugatup.com

This project has been assisted by the Australian
Government through Creative Australia, its principal
arts investment and advisory body.

Introduction

Low Stakes is an exercise in design, materials and function. The brief is simple: make an object that can be sat on. It could be a couch, a recliner, a chair, a bench, a stand, a throne or a stool.

Throughout human history chairs are present in all aspects of life as both invisible and symbolic objects. They can be impromptu assemblages of random materials on hand, or celebrations of the most sophisticated craftsmanship. This exhibition presents a range of chair designs built anonymously by creatives working in visual arts, textiles, architecture and design. Curated by artist Dan McCabe, *Low Stakes* uses play as its core philosophy — the stakes are low, loosen up. It's ok to fail. It's a chair.

•
Chairs come in all shapes and sizes. They can be soft or hard, big or small, tall or short, for one person or for sharing. Some are sturdy and meant to stay in one place. Others are light and portable.

Do you have a favourite chair that you like to sit in? What do you like about it? Every chair has a story to tell.

This is an exhibition of chairs made by people who don't ordinarily make chairs. You will find chairs for sitting and imagining in and others where you could only imagine what it would be like to sit in them. There are chairs made from all sorts of materials, from wood to old paint rollers.

What kind of chair would you make?

High stakes, low stakes



Vintage dining chair with dinner for one.

Last year I almost ran out of money.

An overlooked tax bill, life expenses, fabrication costs, and prioritising my arts career over my day job meant that for the first time in quite a while (maybe most of my adult life?) my bank balance came near zero and how I was going to pay forthcoming bills was unclear. It was bad. It was stressful.

I like to think of myself as pretty sensible with the resources I have, I preference quality and practicality above all, and I don't indulge in luxury goods or things that are over-the-top. Looking back on the last decade or so of my professional arts career, I have invested in learning how to make art in a sustainable and self-sufficient way to keep projects within a reasonable budget of outlay vs potential return (I have been so very fortunate to receive support where I have). But if I'm being honest, I think in part I have been fluking the finance bit. Money comes in, money goes out, and I was able in most cases to come out on top. Sitting at my desk surrounded by receipts and spreadsheets, the fragility of this familiar fluctuation of funds came into sharper focus when I realised the hole I was in.

As creatives, we are pretty good at being creative. From raw materials, restricted parameters and limited budgets we see how to make something special where others see nothing. Our perspective and experience form how we approach a challenge both intellectual and physical — thinking outside the box is what we do. This situation is often romanticised: people imagine the life of an artist is filled with passion and exists outside the established norms and structures of our society. The reality of maintaining a creative practice is a tedious balance between multiple side-hustles, rising expenses, reduced emotional and mental headspace, and attempting to have 'healthy' boundaries. As artists we live in two worlds: the reality of getting-by on a modest income, while projecting something more glamorous and dignified as we rub shoulders.

When I look at the arts community more broadly, as a creative practice develops the stakes get higher: bigger opportunities, bigger gigs, bigger budgets, bigger crowds, bigger careers. So, higher expectations: an execution more slick, the scale increased, and the concept more resolved and complex. With this comes longer lead times, bigger upfront expenses, more hours, higher-quality finishes, as well as the ever-increasing cost of storage and freight. Simply put, more risk. But we gamble with these risks for an opportunity leading to potential sales, higher artist fees at larger institutions, more coverage, and greater respect from our peers and the wider public.

Risk is part of any business. You have to read the market, predict demand and move a certain amount of stock or services to keep the accounts ticking over. Value in the arts is complicated, it is speculative and often inconsistent or unpredictable — you might be two years ahead of the trend, two years behind, or miss it by a mile. Increasingly, I have come to question the ever upward spiral of risk that accompanies an artist's career, and if it is the best fit for me and the art that I make — let alone the arts more broadly. How do these constraints, challenges and risks shape an art practice? Is it enhanced or suffocated? How does it enrich or taint our lives?

I'm guilty of not having healthy boundaries when working on a project. The rollercoaster of highs and lows through the 12-18 months I take to make a new series is so predictable (and exhausting) you can set your watch to it. Sometimes I can become so fixated on realising this vision that I am blinded to all the warning signs — spending reserve funds I can't afford to burn, working hours that in any other industry would be completely unacceptable, mental health concerns, and possibly the worst, letting this obsession impact the personal relationships that are so important to a healthy balanced life.

Low Stakes is intended to be a reset for me and my arts practice. An attempt to disentangle creativity from my career ambitions. Separate, if only temporarily, the joy of making, learning and chance from my anxieties and beliefs of what an artist *should* be, what an artist's career *should* look like. The hustle of actually being a professional artist — including quality control, building reputation, brand management, ethical considerations, balancing budgets — provides limited scope to really indulge experimentally, take chances (that risk failure), or to present something that exists outside our *oeuvre*. The guiding principle of this project was simplicity, low risk and, above all, the wellbeing of those involved. An exercise in flexibility: to be open to change, step away from rigidity, and not create unnecessary work for myself and the creatives involved. To rediscover play. To rediscover something imperfect as good-enough. To allow the form, scale and the show's participants to change and flow as needed. Being upfront and clear about boundaries; limiting the financial risk or outlay, time, and energy allowed to be exerted. It hasn't been perfect, but I've tried to hold myself accountable to this ideal.

The subject of *Low Stakes* is the humble chair, a familiar object with simple parameters: we sit on it. A 'nothing' thing that is used regularly and supports us — literally — in our everyday lives. If we look back throughout human history chairs are present in all



Eames office chair replica at my desk. This is where I do most of my admin tasks and occasionally where the magic happens.

aspects of life as both invisible and symbolic objects. Essential to work, pleasure and life, their use often bridging all three. They can be soft or hard, their design oppressive or inviting. Convening on chairs is universal. It is on chairs from which tyrants reign, monarchs rule, vows are signed, borders drawn, subjects sit, leaders congregate, homework is procrastinated, chemotherapy is taken, meals are eaten, work completed, love made, hearts broken, lives executed and newborns are held.

The chair then is a fitting subject for an exhibition about making art. It holds in tension that same everything-and-nothing character, the special-but-everyday quality. Through this symbolic object, the artists involved in this project have (hopefully) been given an opportunity to loosen up, take ego out, have fun, and be creatively free. In *Low Stakes* the stakes are meant to be low, the artists have been told that it's ok to fail. After all, it's only a chair — and it's only art.

This gives *Low Stakes* a somewhat therapeutic character. Art-as-therapy is a shunned trope in elevated contemporary art circles, which looks down on those who share vulnerability or "mundane" observations in their work — but I'm starting to think that might be a mistake. A level of detachment grows from this way of seeing the world. In my own practice, I have always placed a wall between myself and my art, maintaining for my art a carefully composed space separate from inner life, with my private self protected and safe from prying eyes. I am rethinking that wall. Ironically, the simplicity of *Low Stakes*, its intentional reduction of risk, and open ethos (allowing me to let go of what I think my art should be) has allowed me greater freedom, creativity and satisfaction. I believe this is echoed in the breadth of responses from the 17 artists presented in *Low Stakes*. It's a confirmation of trusting the process — it can take you places that you can't predict. It is some sort of magic. It makes me wonder what feelings/experiences/connections I have missed out on in the past — I'm hopeful of where I might travel to in the future.

Hardwood stool originally found in skip. It served as a soap and shampoo stand for the outside shower while doing our bathroom renovation. It now holds plants.



Bucksaw Chair

2024

Wattle, linen, cord



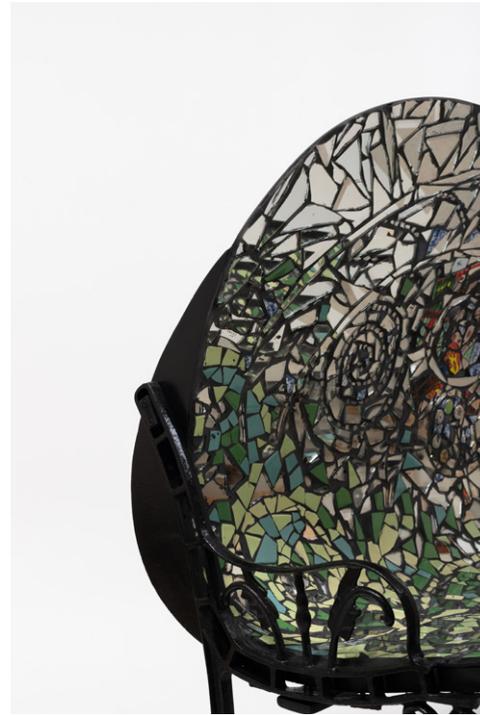
I've never made a chair, but I like to learn so I thought I would make one from scratch. I started by cutting down young wattle trees, then honing them into poles with a draw knife. I dried the poles in a vice, then cut the notches with a very flexible pull saw. After many tries, I found the right combination of tensions to allow the chair to stand as one piece, and sewed the linen covers in place.

The bucksaw chair is modeled off a timeless design that was perfected in OGK Studios Safari Chair. It's an ancestor of the folding camping chair, meant to be light enough to travel with you and lend a seat wherever you go. Theoretically you can make this chair with just a saw and some rope.

The blanket features a quotation from Bill Mollison's book "Permaculture — A Designer's Manual", wherein he diagrams a proposed new system for currency in society based on cyclical permaculture theory.

- **This chair was inspired by a chair designed by Ole Gjerløv-Knudsen in the 1960s. Ole's son was planning to go camping but had been sick with a sore throat. So that his son didn't have to sit on the cold ground, Ole designed a chair that could be easily put together and taken apart and carried in a canvas bag. When we sit and watch nature, we can learn how plants and animals help each other. What do you notice when you're outside or camping?**





How do you hold it all?

2024

Cast iron bench ends, MDF board,
plywood, tiles, mirror, bottle caps,
grout, acrylic paint



As I continue to stumble through my curiosity, I am often asking myself where a moment starts and where it ends. I enjoy exploring how different materials allow a work to feel as if it is continuing beyond the physical. Non-exclusive, humble, and consistent I wanted to pay homage to a space we overlook and re-imagine it as a vessel that not only holds these moments but remembers them. Benches arrive with intent, braving the wildest weather and embarking on a journey of holding it all — spiraling, reflecting, dancing, and cascading. A stability that requires the utmost patience. I believe being an artist allows me to reflect what is true and allows me to imprint the things I want to last, embellishing a moment!

- **Have you ever sat on a park bench — waiting for a friend, resting after a run, enjoying the view — and found your mind drifting to another place? Imagine if that bench could absorb all the thoughts of the people who sat on it. This chair looks like a traditional park bench but also celebrates the imaginative worlds they can take us to.**



Reclamation

2024

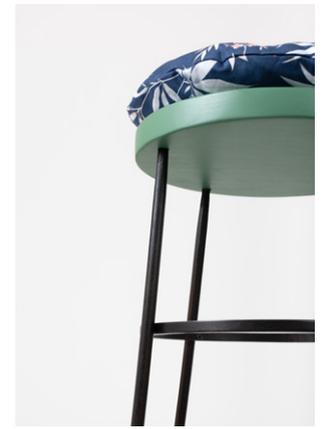
Responsibly sourced native vegetation



Reclamation. As the world spins faster, I pause to reflect on our origins. To draw closer to the craft of mother herself who inspires my work of tomorrow. As I wander through the woods in search of the forgotten, she whispers a gentle thank you for remembering. I respond with a nod, a tear and tread gently back to a clearing. As I'm reminded of the fact that we are nature, I question our trajectory of design. The detachment is evident through the snapshots taken by the eyes of a bird. Return to balance, to what we really are. Make sense of the organic and let it be the main catalyst for concepts as the rivers of thought synthesise our outputs.

- **Did you know that humans are actually animals too? Imagine sitting in this chair — how would the bark feel against your skin? If the thought of sitting on the bark and branches makes you feel uncomfortable, maybe it is time to get outside and spend some time in nature.**





Stranger

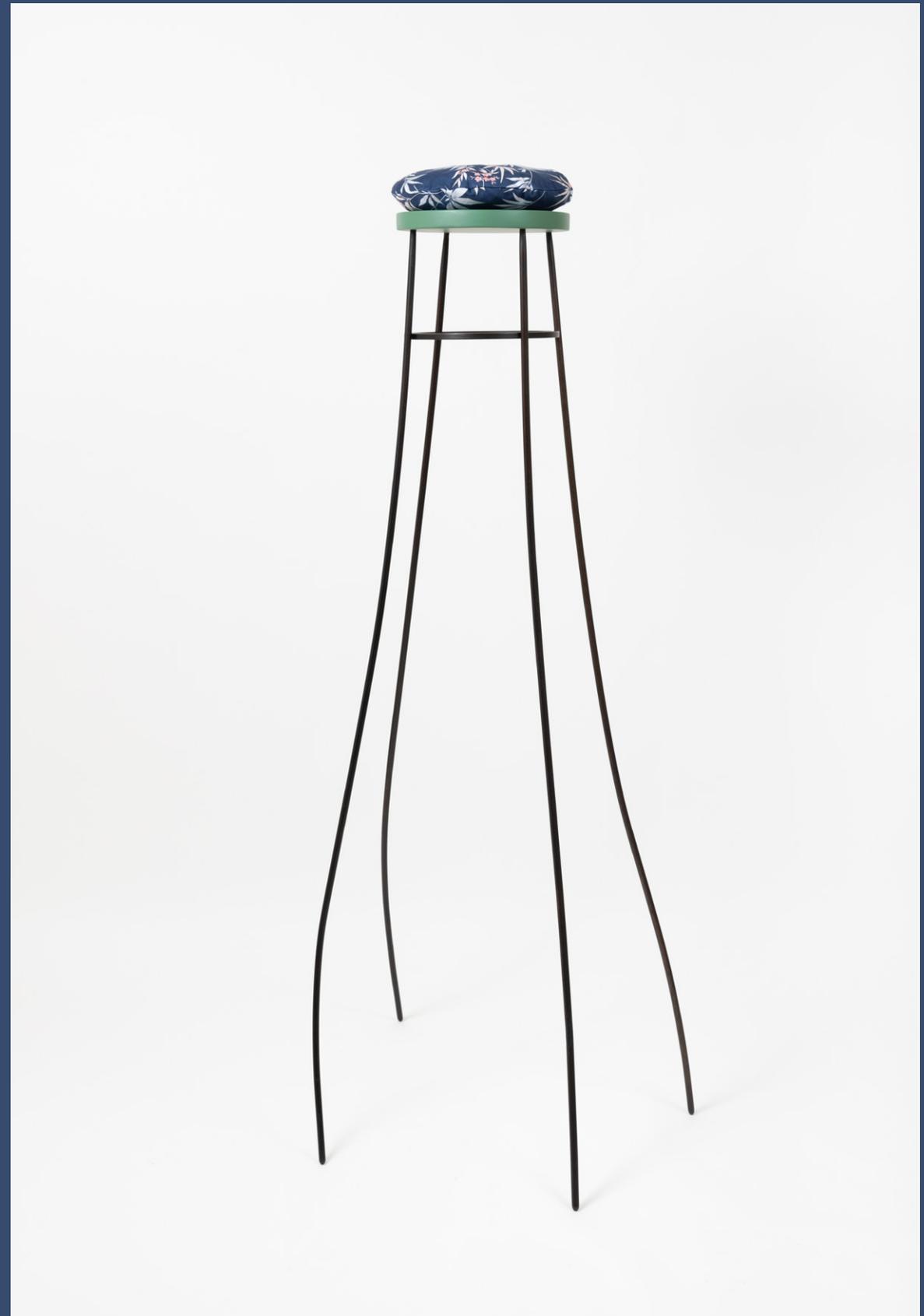
2024

Steam-bent Rose Gum dowel,
repurposed pine seat, plywood,
acrylic paint, wood stain, screws,
cotton fabric, polyester fill



What is the point of a chair that can't be sat on? If *Stranger* adheres to the modernist design maxim that form follows function then it seems likely its function is precisely to avoid being sat on. It's not overburdened with ornamentation, instead the simple elongation and gentle curvature of its legs is enough to have us questioning its 'chairness'. Its uncanny sense of movement recalls a statue coming to life, abandoning the physical and symbolic stability we associate with objects such as chairs and becoming animated with the vitality and uncertainty of a living thing. It is important that this chair can't be sat on. If you tried, it looks as though it would slink away like an octopus evading a curious diver. No longer an instrument for human use, *Stranger* encourages us to forget what we "know" about chairs; to think again about our relationships with the ubiquitous objects that surround us.

- **This chair was designed to be impossible to sit on! Its long, wobbly legs make it look like it's trying to run away. The designers wanted us to think about ordinary things, like chairs, in new and funny ways. If this chair had a personality, what do you think it would be?**



Kimberley Ironwood

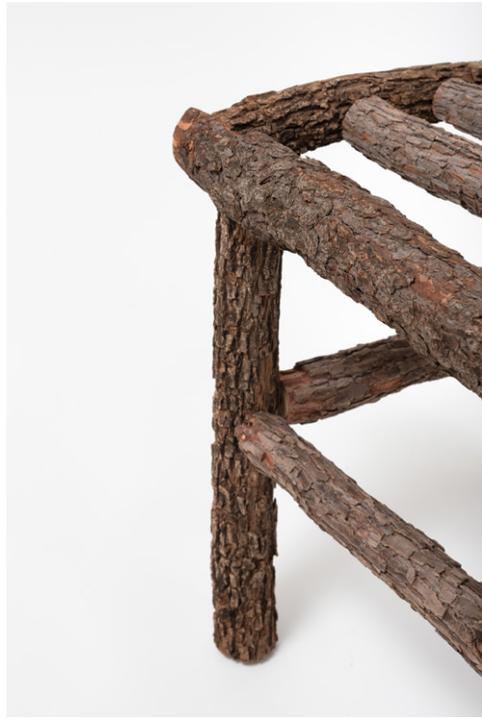
2024

Ironwood, screws, linseed oil



For this exhibition I have constructed a chair and a set of clapping sticks out of Remereng (Ironwood). Traditionally Remereng was the preferred timber for making bush tools, clapping sticks and hunting weapons. A very hard timber, Ironwood's versatility and durability make it an ideal material for both cultural ceremonies and for everyday use.

- **This chair is made from a special wood that only grows in Northern Australia. Native bees like it and often build their nests in it. The wood is so hard that it's almost like iron! Can you imagine trying to cut through wood that strong?**



Chair from recycled artworks

2024

Paper pulp on a cardboard substrate,
steel flat bar, yellowed foam

For this chair I've recycled materials from two previous works: paper pulp making for the base and metal flat bar used from welding workshops. For the last few years my art practice has prioritised building and sustaining respectful and non-hierarchical relationships. I learn a new skill (usually through interest-specific community groups), documenting the process and re-teaching the skill to others, so it's nice to re-use some of the materials that I've made with friends.

I'm currently in the process of building a pontoon houseboat: a roofed structure on a pontoon base that will serve as both an art space and a space for me to live. The aim of this project is to create a climate and gentrification resilient site for experimental art, untying the contingency of art spaces on real estate rental markets. When I first started the project, I had planned on using a lot of the building materials from the commercial studio I rent, due to be demolished when we leave. Building the chair served as a bit of a cleaning out process from the massive amount of 'stuff' that accumulates from having a material practice.

I'd love to say it's big enough to fit lots of people on but unfortunately the pulp is really sharp and uncomfortable.



- **This chair is made from recycled artwork: paper and curved metal. The designer used pieces from their previous projects to create something new. What other furniture can you imagine making with these materials? How would you arrange the recycled artwork to build a bedside table, a desk, or a bookshelf?**



a very small and impractical neon chair concept

2024
Acrylic, COB LED strip lighting,
electronic components



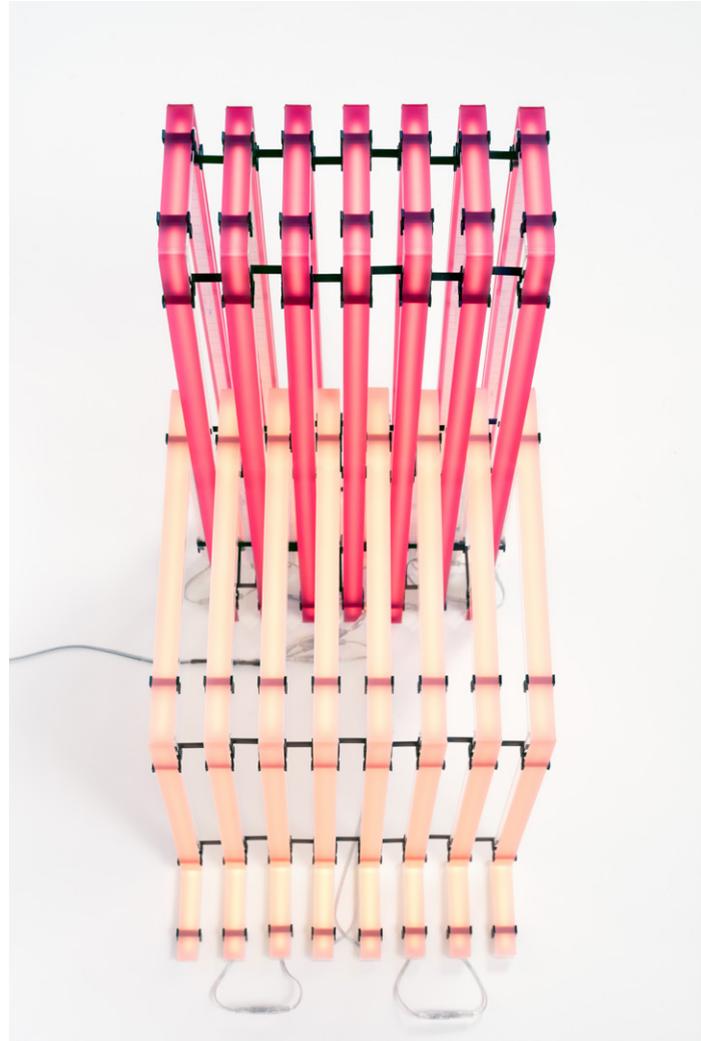
Pink, a colour synonymous with warmth and tenderness, transforms this illuminated chair into a beacon of solace and intimacy. Pink is immediate and inviting. It is the hue of vulnerability, where hearts and souls connect. This light-infused prototype invites you to reflect on how to sit, to rest, and to connect with the moment.

A very small and impractical neon chair concept embodies the essence of closeness and connection through its colour and luminous presence. It represents a place of repose, where conversations flow and connections deepen around a soft, warm glow. The intertwining panels of pink light create a vibrant yet gentle aura, enveloping the sitter (in concept) in a cocoon of radiance that enhances a sense of desire.

This illuminated chair asks us to value the moments of quiet and the spaces that allow us to recharge. It reminds us that there is immense power in the simple act of sitting, resting, and being immersed in the warm glow of light. It calls us to appreciate the beauty in stillness and the significance of creating environments that foster closeness and connection.

- **Different colours can make us feel different emotions. The light from this chair changes the mood of a room, coating everything in a soft pink glow. Which emotion does the colour pink make you think of?**





The Wink of an Albatross (a sinking feeling)

2024

Discarded dacron mainsail, nylon signal flags, wool emergency blanket, synthetic sailing line, out of date navigational guides (courtesy of The Navigation Centre), International Regulations for Preventing Collisions at Sea (Brown, Son & Ferguson, Ltd.), an albatross feather

Amidst the chaos of life — with constant demands on our attention, availability, and advancement — we chose to create a chair for surrender. An ouroboric sack to sink into and be becalmed.

Fashioned from a ragged mainsail, stuffed with defective navigational guides, we invite you to untether yourself. Turn off your phone, forget what needs to be done, pull the scrambled quilt up to your chin, close your eyes, and drift.

*Send me coordinates and send me your praise.
Send me some wind and send me on my way.*

*I hope that you're well, best regards, kindly,
cheers and the rest.*

*Your message finds me how? Sorry wait — this
a test?*

*Scrambled, coded, redacted, punctured,
omitted.*

*For the life of me, I can't parse the words
you've committed.*

*Like maps that are tired, all tied in knots, set
adrift.*

*Furl in the mainsail, these waves merely lick.
Becalmed in the moment — be it a spell, curse,
or hex?*

*No, just blissfully free from the what was and
what's next.*

*The sung sky lays low, so lie back and relax.
Your message shan't reach me through
chaotic syntax.*

*I'll just nod, laugh and smile, as the albatross
winks,*

*And I'll send you my love as my listing
ship sinks.*

- **Do you ever search for a quiet spot to sit to let your mind wander? It can feel a bit like drifting out to sea. Did you know that boats use colorful flags to send messages? The blanket on this chair was made from flags that were cut up and sewn back together. What message do you think they send now?**



Re-Oriented Strand Board

2024

Oriented strand board sheet

OSB (Oriented Strand Board) is a cost-effective, durable, and eco-friendly material commonly used in construction. Made from chipped wood strands mixed with resin and wax, it's pressed under high heat and pressure to form solid panels. Primarily sourced from fast-growing pine or spruce, OSB offers a sustainable alternative to old-growth timber, efficiently utilizing entire trees and minimizing waste. Its recyclability further enhances its environmental appeal.

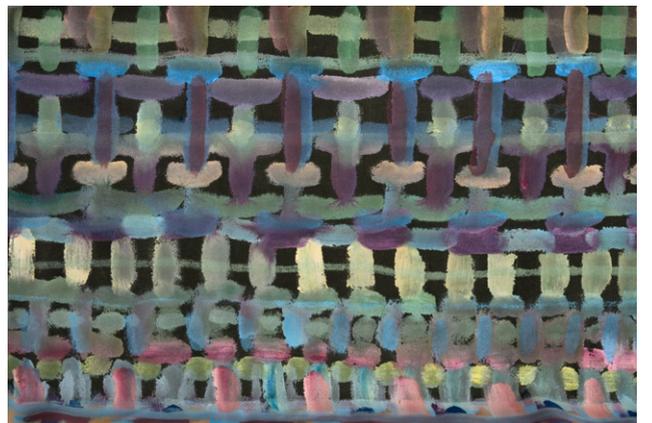
In this project, a standard 2.4m x 1.2m OSB board has been transformed into three stools and a bench using CNC machining. Each piece is assembled by hand without traditional fasteners, relying on interlocking slots for stability. The designs were refined through each iteration, focusing on simplicity and minimizing components — one stool evolved from six pieces to just three.

Re-Oriented Strand Board reimagines an everyday material, showcasing how thoughtful design can transform the mundane into the novel. By crafting something unexpected from the ordinary, it challenges us to see familiar materials through fresh eyes. Ultimately, it invites us to reconsider the potential hidden within the commonplace, demonstrating that with a little creativity, even the most familiar materials can surprise and delight us.



- **Did you know that buying a new chair could harm the environment? The furniture industry often creates a lot of waste. But this chair is different. It was designed with zero waste in mind. It's made from strand board, a special material where every part of the tree is used, instead of just the trunk. Wood pieces are layered and glued together to make a big, flat board. All these chairs were made from just one board, with nearly no waste at all!**





Camp Chair

2024

Foam, canvas, acrylic paint, crayon



The design of this chair came about through memories of walks in the golden hour on camping trips in the north of Western Australia. The canvas cover is painted with a weaving pattern that partially obscures images of a billy can and a wildflower. The approach to drawing and painting reflects the flow of the golden hour and the flow of creating without self-judgment.

The chair's canvas and foam design make it lightweight yet robust. It can be stowed in the back of a vehicle and carried to a beach to sit while enjoying a sunset. The wear and tear of this use will only add to its character. Similarly, the user may add new drawings, paintings, and memories over time.

- **Golden things often feel extra special. Photographers call the light just before the sun sets or after it rises the “golden hour” because everything looks soft and magical. This chair is portable so you can take it with you and find your own golden moments. Where would you take it?**



Corrate chair



2024

Glass fibre reinforced concrete, steel, unwashed karate belts found in op shop when visiting my sister in Melbourne, gas PE-X pipe found on curbside during suburban infrastructure upgrades, nuts and bolts

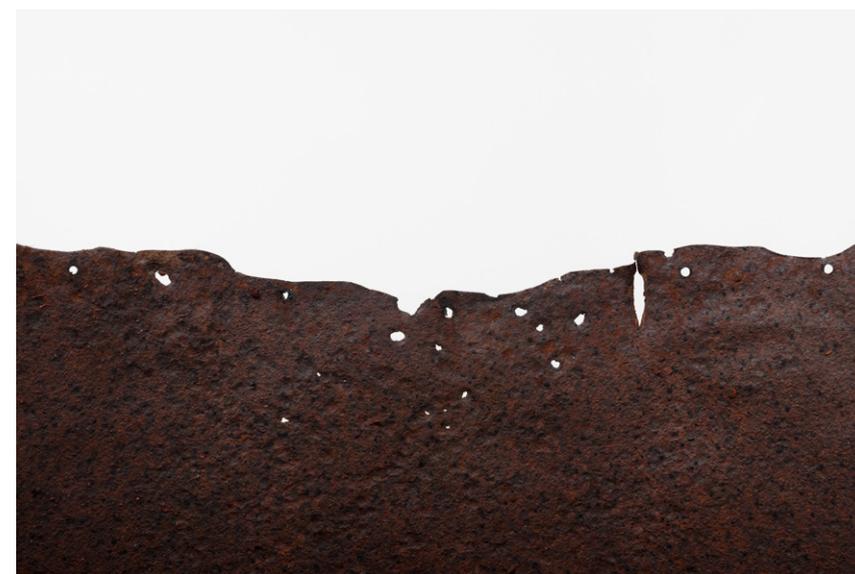
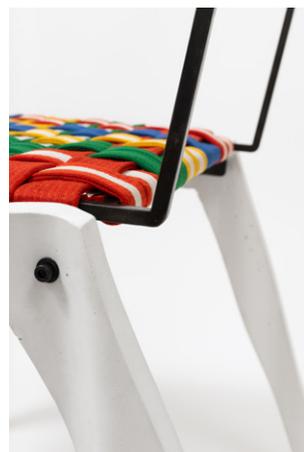
Lately I have been really getting into corrugated steel. It's a pretty basic material. Synonymous with both suburban and rural architecture it is one of the cheapest options for cladding or roofing, coming in a range of colours from pea green to maroon, zinc to night sky. It is also pretty overlooked, borderline cringe in its wafer thin flimsy form often pinned down with lines of tek screws.

It can be done well: adding to the character of a form and history of a place, or used in contemporary architecture: matched perfectly with other honest surfaces like silvered hardwood and glass. It can also be done badly: an eyesore and symbol of poorly built suburban boxes or monumental boat sheds.

The curves themselves are actually quite beautiful, simple. Maybe this beauty can be appreciated more in a 3D form with weight and rigidity. I've always been drawn to formed concrete, something about the strength and reliability, a bit like steel. Material qualities have always led my art practice too. The karate belts that make up the seat are strong and secure, with a nice thickness and a little bit of stretch (the tiger logo is banging too). The aluminum lining of the PE-X pipe allows it to be bent and formed, while also retaining its strength. Come to think of it, this chair is very suburban both in its materials and what they represent. I guess that's where most chairs are used.

- **This chair is both familiar and strange. It transforms the waves of a corrugated shed wall into sleek concrete legs and weaves colourful old karate belts into a patterned seat. This shows that beauty can come from everyday materials — not only rare or expensive ones — it's all about how you use them.**





Blue like the sea (so far away from me)

2024

Steel, marri gum, cloth, wannang
(peppermint tree) leaves

A story of two sista girls and the art of the stitch. In the same story — two brothers: gossoon, ngoon, maaman — Thieves. Loved. Executed, dead.

That eve, as the quiet man watched,
She stitched, stitched, stitched for a Tipperary son. She stitched and tagged for her desert boy.
Stitched into the helmet, into the footie cap, into the protective steel, a blue cloth....
Blue like the sea, so far away from me.
Keep it steady lass, keep it strong girl, keep it calm sista
Yellow like the sun, rolling away onto other worlds. Yellow, then golden.....where once light was, only darkness and desolation remain. Only sorrow.
A sisters love, a sisters knowing. A sisters embrace coming straight from her being in stitches. Her mouth dry with fear, an allowance of one tear — one thin stream of salt — or she herself would come to an end.

Keep it steady lass, keep it strong girl, keep it calm sista
Out on his bicycle, our boy laughs as he draws away from his companions onto the jaws of the setting sun. Something is different this time, he pushes the worry away, and away again. A prize gained from the five fingered discount — something sweet for old Nanny, something shiny for brother boy. He delivers on the stolen stead.
Push it away, and away again.
Pushing harder, the helmet looped over the handlebars, flops and sways as he stands high on the pedals
The creature spews diesel fumes, snorting and screeching, roaring into the declining day.
And then no more on boodja, the light soft and yellow — a dying pillow.

Steel meets steel meets flesh as the hope (and the blood) is worked into the weave.
Blood droplets, salt water falls inland where the rivers flood
All into the weave.
Its all she can give, this girl, this woman — pushing away dread, the considered placement of an ungathered treat in the crib. The careful finishing thread ripped away from sea blue and sun yellow.
Fingers making in a loving act. For her youthful thief, her brother, her mob, her kin.

Keep it steady lass, keep it strong girl, keep it calm sista
Nyorn, moorditj yok koorliny, nabala nyoonda sis koorliny, kalyakool lass koorliny.

- **The materials of this chair give us clues about its story. It's made from a rusty metal drum, with a crown of wannang leaves and hand-stitched blue fabric. What do these materials make you think of? What kind of story could this chair be telling?**



If you're afraid to go alone, bring a small stone or a shell & The space around a cross shaped column

2024

Brick, paracord, rope
& timber, paint, rope

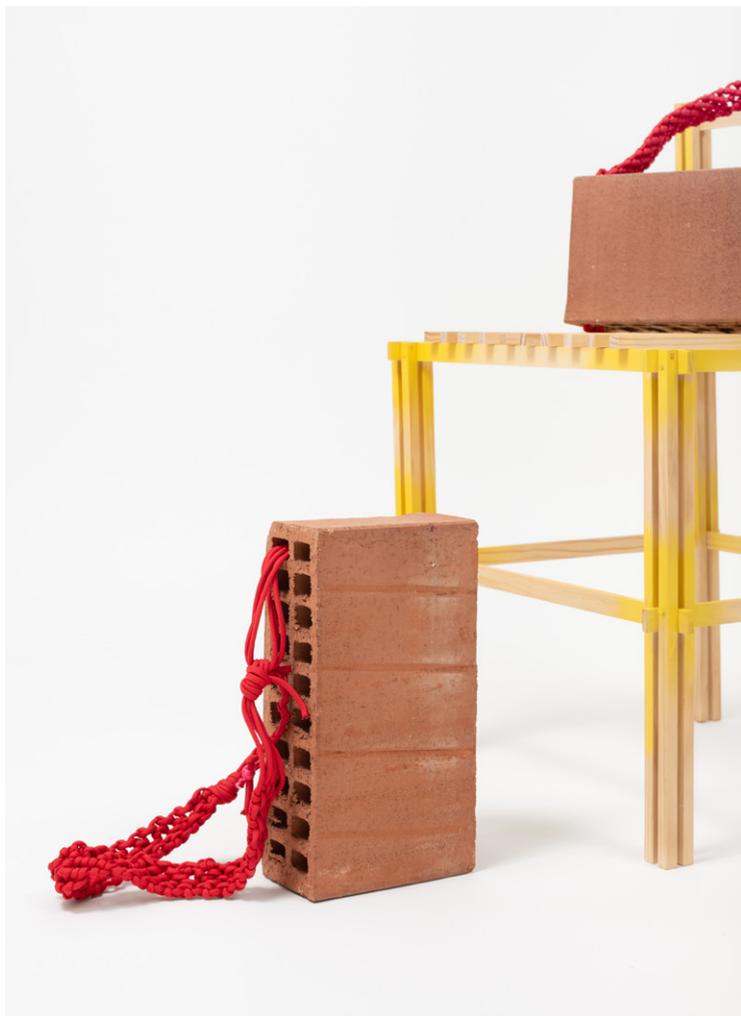
This work is the result of an inquiry into the chair as a place to rest. This research contemplates (among other things) autobiographical moments; the slogan from a May '68 poster; advice from a horoscope; the space around the Mies Van Der Rohe column; vernacular architecture and never ending ceaseless motion.

An older man on a building site between tasks, sitting somewhere quiet in the shade, on the small face of an upended house brick. The strands of a rope woven together. A friendship bracelet. Meaning formed from abstractions flung together, briefly coalescing in the moment before slipping away. If you're afraid to go alone, bring a small stone or a shell.

The space around a cross shaped column. Electrons repel each other. This is how matter can maintain its shape and volume without collapsing. Every chair you've ever sat in, you have hovered above it at an inconceivably small distance.

- **People will sit on anything when they need a rest: a smooth rock, a fallen log, a backpack, or even a brick. What's the most unusual thing you have used as a chair?**





I strain, you strain, we all strain

2024

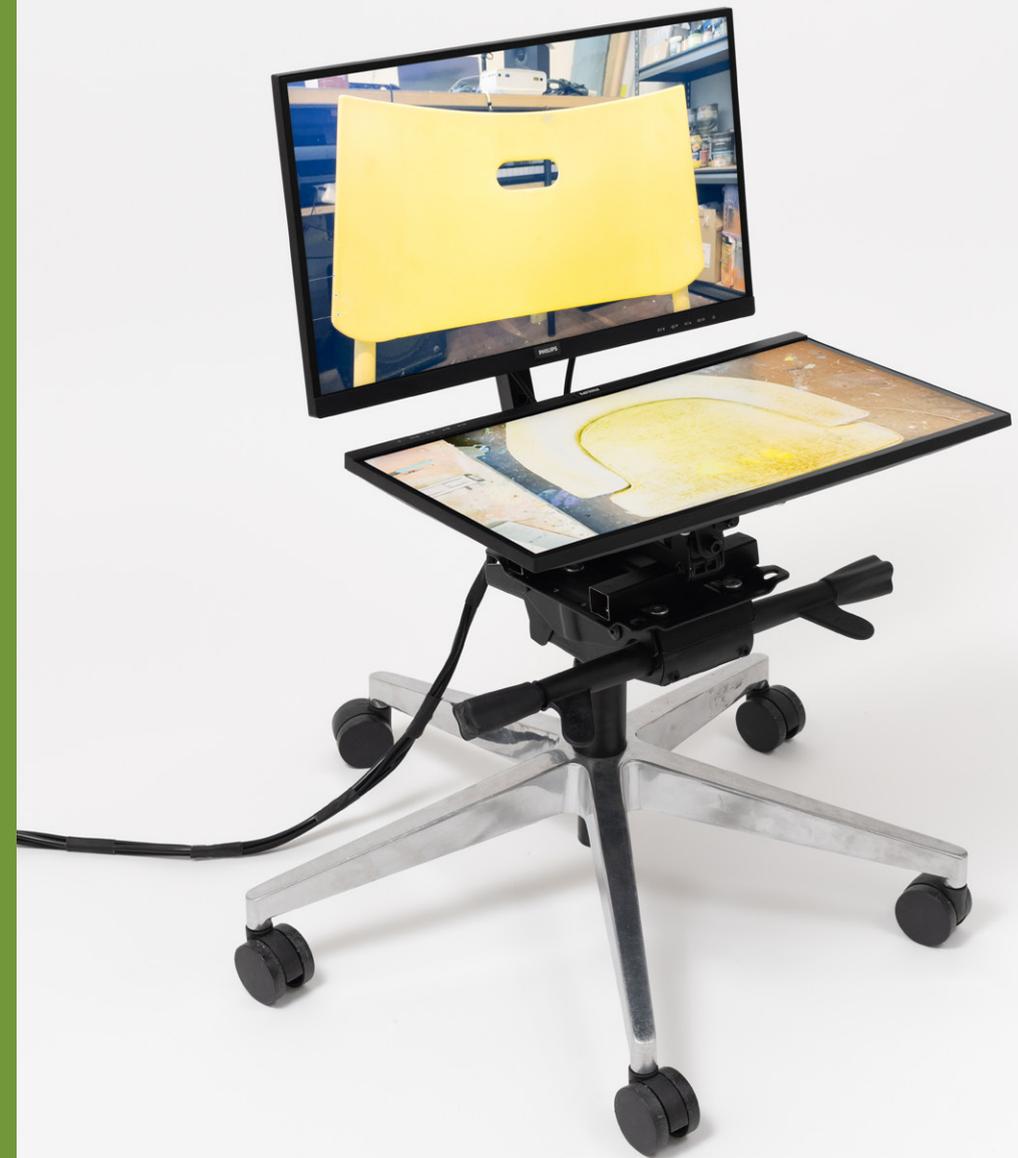
Found objects, screens, cabling,
2 channel video, 20 minute loop



The creep. Excruciating, maddening, interminable. Humidifying in a weak polyester cage whilst paying an unknown and unknowable series of dues: one — stroke — at — a — time. Clicking through what was meant to be a life without even approaching the starting point. 20 minutes more before a view. Can anything relieve the manufactured torsion, the body tension, the bloody boredom. Anything? A view, however small and humble, attrites the hardening of spirit the triple 8's create. And still my 20 minutes. A vacation. A distraction. A life.

The rising prevalence of sedentary lifestyles and their negative impacts on health, happiness and longevity is well known. Researchers are now encouraging people to move every 20 minutes to increase circulation and reduce blood sugar levels. Put down the Twix, go touch some grass.

- **Lots of people spend too much time sitting and looking at screens. Staring at TVs, laptops, phones, or other devices is not good for your health or happiness. This chair is deliberately designed so that you cannot sit in it, to remind you to get up and go outside.**



Residual Comfort

2024

Birch plywood, nylon cord,
paint rollers, acrylic paint,
Tasmanian oak dowels



In this work, I challenge the conventional perception of waste materials by transforming paint rollers into a functional and aesthetic object. The stool, constructed from raw plywood in a simple flat-pack design, serves as a canvas for exploring the environmental conundrum I often face as a painter: Should I wash my used rollers, consuming large amounts of water and releasing chemicals into our waterways, or should I discard them, adding to the ever-growing problem of landfill?

The seat of the stool is woven from paint rollers, creating a harmonious dialogue: the untouched birch plywood and the worn rollers, both raw and soft in their own ways, complement each other. This invites the viewer to see value in these remnants, encouraging a re-imagining of waste as a source of creativity and an opportunity to embrace the unexpected results of our everyday choices.

- **This chair is unpainted... or is it? The seat pad is made from used paint rollers that create a colorful surface. So is this a chair, a painting, old junk, or maybe all of these things at once?**







1



2



3



10



11



12



4



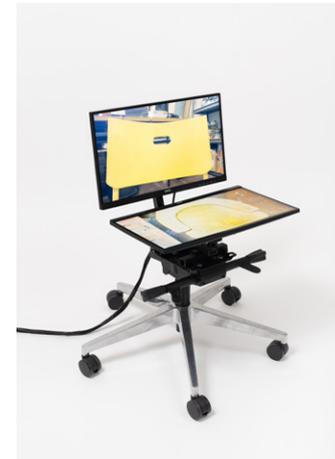
5



6



13



14



15



7



8



9

- 1 Bucksaw Chair, 2024
- 2 How do you hold it all?, 2024
- 3 Reclamation, 2024
- 4 Stranger, 2024
- 5 Kimberley Ironwood, 2024
- 6 Chair from recycled artworks, 2024
- 7 a very small and impractical neon chair concept, 2024
- 8 The Wink of an Albatross (a sinking feeling), 2024
- 9 Re-Oriented Strand Board, 2024
- 10 Camp Chair, 2024
- 11 Corrate chair, 2024
- 12 Blue like the sea (so far away from me), 2024
- 13 If you're afraid to go alone, bring a small stone or a shell
& The space around a cross shaped column, 2024
- 14 I strain, you strain, we all strain, 2024
- 15 Residual Comfort, 2024

Amanda Bell
(Goomburrup/Bunbury, WA)

A Badimia and Yued woman, born on Whadjak Country, Amanda Bell has a diverse creative repertoire, working with sculptural materials, video, sound, textiles, found objects, and most recently neon lighting. Her work explores lost stories, history and place.

Bruno Booth
(Walyalup/Fremantle, WA)

Bruno Booth is a disabled artist whose recent work uses participation and large sculptural forms to create experiential works that challenge the able bodied to navigate a world that is uncomfortable by design. Bruno's constructed experiences poke fun at the assumptions many people have surrounding disability, yet they also leave lasting impressions that engender a deeper response from the audience.

Claire and David Clark-Robertson
(Naarm/Melbourne, VIC)

Claire and David Clark-Robertson are visual artists working in installation, photography, video, sculpture, clothing, and design. Claire's practice explores memory, place, and history, blending fiction, personal experience, and social narratives. David creates clothing for an anachronistic fantasy world using utilitarian or traditional fabrics.

Mitchell Donaldson and Monica Rohan
(Meanjin/Brisbane, QLD)

Mitchell Donaldson and Monica Rohan are visual artists and both painters — Monica taking a whimsical approach to realist portraits while Mitchell explores sculptural abstraction. They have both exhibited widely in their own right, recently presenting works in collaboration.

Corey Khan
(Kaneang Country/Donnybrook, WA)

Corey Khan is a Noongar / Yamatji man with a strong sense of connection to Ngalang Boodja (Our Country). He is a multi-disciplinary designer and director of TJUART (a West Australian First Nations architecture firm) with a growing range of technical skills and a vision for the future of his people, land & culture.

Loren Kronemyer
(lutruwita/ TAS)

Loren Kronemyer is visual artist whose works span objects, interactive and live performance, experimental media art, and large-scale world-building projects aimed at exploring ecological futures and survival skills. Loren works solo, and in collaboration as *Pony Express* with Ian Sinclair.

Jamie Macchiusi
(Boorloo/Perth, WA)

Jamie Macchiusi is a visual artist and lawyer. From 2011 to 2013 he ran OK Gallery in Perth alongside Gemma Weston and Andrew Varano. In an effort to find balance in his life, Jamie began a law degree in 2014. His current projects include a developing ikebana practice and the paramount duty to the administration of justice.

Melanie Martin
(Naarm/Melbourne, VIC)

Melanie Martin is a multi-disciplinary artist and set designer, creating large works in a range of materials, usually with a playful use of colour. Melanie established *Superset Studio*, a set hire business, and container for exploration around a big problem: how can waste left over from short term projects be significantly reduced?

Dan McCabe
(Walyalup/Fremantle, WA)

Dan McCabe is a visual artist whose practice considers the complexities of globalisation and its impact on people and the natural environment. In his work concept drives the choice of materials and method, and is unique to each series or project — Dan has produced sculptural installations, video, photography and wall based compositions.

Lulani Mitchell-Oehlers
(Boorloo/Perth, WA)

Lulani Mitchell-Oehlers is an emerging visual artist. Taking a multidisciplinary approach, their practice revolves around themes of connection, kinship, and the human experience.

Han Oh
(Walyalup/Fremantle, WA)

With a background in writing, film and graphic design, Han Oh is an artist and architect who currently works at Philip Stejskal Architecture. In his spare time Han provides graphic design and branding services, and enjoys creating art and bespoke furniture pieces.

Sarah Poulgrain
(Meanjin/Brisbane, QLD)

Sarah Poulgrain is a visual artist whose practice draws on self-sustainability and artist-led pedagogy to expand what art institutions can do. Central to their practice is the potential of collaboration to address issues such as the inequality of access to education, the housing crisis and climate change.

Meagan Streader
(Naarm/Melbourne, VIC)

Meagan Streader is a visual artist whose work pushes the limits of light within sculpture and installation. Meagan manipulates, reinterprets and extends upon the boundaries of constructed spaces. Through site-specific interventions, her multidimensional use of light re-orientates the viewer's relationship to the pre-existing architecture and scale of a given space.

Nathan Thomas
(Goonoonoorrang/Kununurra, WA)

Nathan Thomas is a sculptor, illustrator, ceramicist and painter, and a Gija man based on Miriwoong country in Kununurra, WA. He has worked on a range of different projects, most notably illustrating a large portion of creative content used in the opening credits animation of Baz Luhrmann's *Faraway Downs* TV series based in the Kimberley.

Katie West
(Ballardong/York, WA)

Katie West is a visual artist and Yindjibarndi woman working in installation, textiles and social practice. Using found and naturally dyed textiles, video, and sound, Katie creates installations, textile pieces, and happenings that invite attention to the many ways we weave our stories, places, histories, and futures.

Acknowledgements

Loren	Kronemyer	(Iutruwita/	TAS)
Lulani	Mitchell-Oehlers	(Boorloo/Perth,	WA)
Corey	Khan	(Kaneang	Country/Donnybrook, WA)
Mitchell	Donaldson	and	Monica Rohan (Meanjin/Brisbane, QLD)
Nathan	Thomas	(Goonoongoorran/Kununurra,	WA)
Sarah	Poulgrain	(Meanjin/Brisbane,	QLD)
Meagan	Streader	(Naarm/	Melbourne, VIC)
Claire	and	David	Clark-Robertson (Naarm/ Melbourne, VIC)
Han	Oh	(Walyalup/Fremantle,	WA)
Katie	West	(Ballardong/	York, WA)
Dan	McCabe	(Walyalup/Fremantle,	WA)
Amanda	Bell	(Goomburrup/Bunbury,	WA)
Jamie	Macchiusi	(Boorloo/Perth,	WA)
Bruno	Booth	(Walyalup/Fremantle,	WA)
Melanie	Martin	(Naarm/	Melbourne, VIC)

The *Low Stakes* project and Dan McCabe would like to thank: all the artists in the show, the ones I pitched to, and the ones that were part of the adventure along the way; Creative Australia for the game changing funding; Goolgatup and all of its wonderful staff for helping pull this thing off. Guy and Lyndon for their thoughts and guidance with the edit; Luisa for organising a studio; Sarah Wall and Annika Kristensen for lending their support; Tim Meakins for his killer design instinct. Claire Clark-Robertson for adding a beautiful layer to the project; Guillermo Kramer for brainstorming and energy; Art on the Move for generously donating their artwork crates for exhibition infrastructure; friends and family who have helped along the way; and the light of my life Rosie Jack.

